

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

HAPPY END

A GANGSTER MUSICAL




A.C.T.

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.
Living at Áegis.

People live here. At ÁegisLiving, we see the people who live here as just that: People. With exciting, interesting pasts to share. And futures still to be lived. Part of doing that is being able to let go of the day-to-day worries of life, and focus on life itself. Which is where we come in. Schedule a visit at a location near you.

Áegis Living

People live here.

(888) 252-3447

www.aegisliving.com

With senior living communities in:

Aegis Gardens (Fremont)

Aptos

Carmichael

Concord

Corte Madera

Fremont

Moraga

Napa

Pleasant Hill

San Rafael

South San Francisco

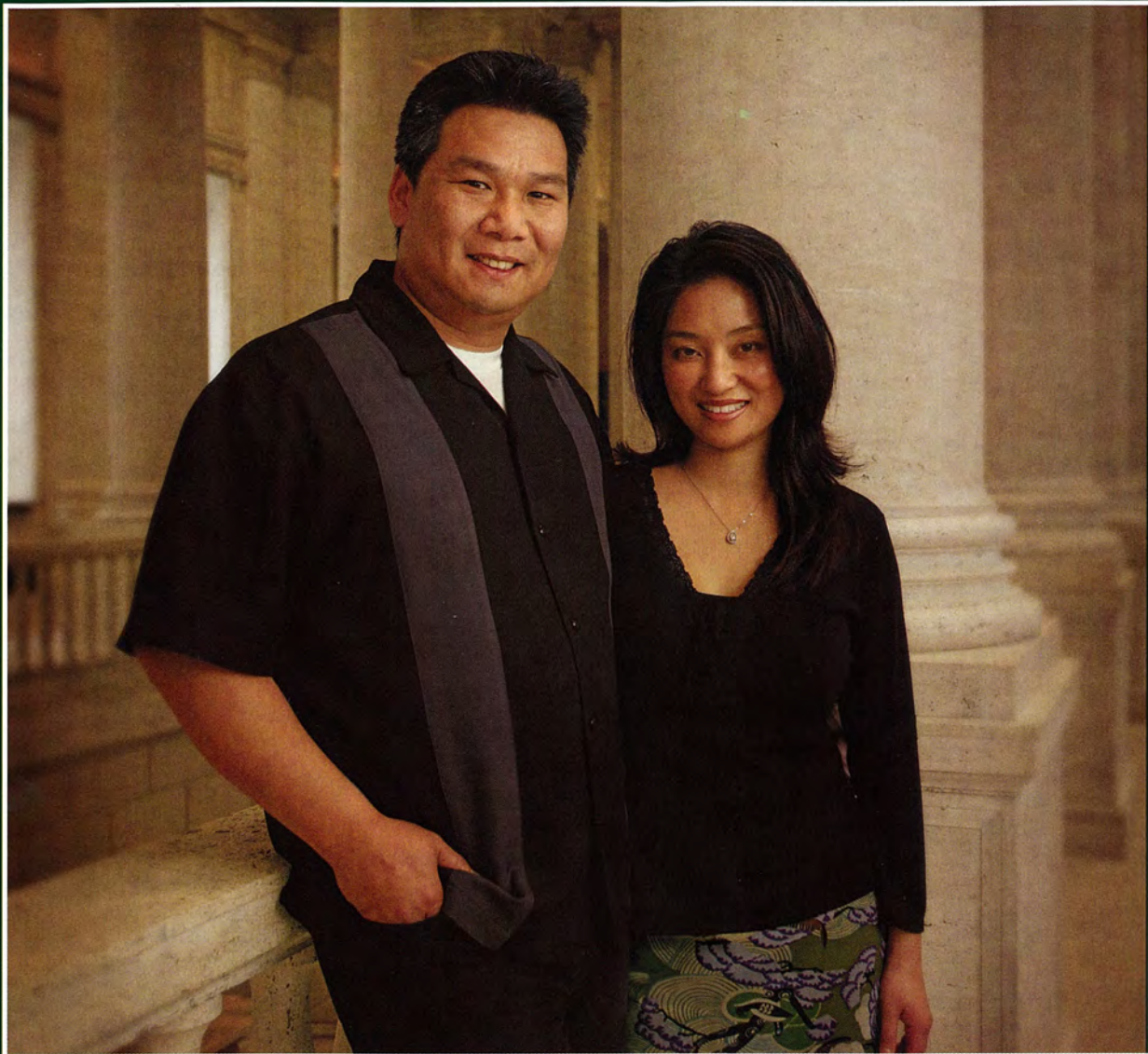


License numbers available upon request.



FIRST REPUBLIC BANK

It's a privilege to serve you®



“This is a very rare bank. As soon as you walk in their offices, you know this is not your ordinary bank.”

SAMUEL AND NORI LEE
CO-FOUNDERS, U.S. ELECTRIC TECHNOLOGIES, INC.

PRIVATE BANKING • LENDING • INVESTMENT, BROKERAGE & TRUST

SAN FRANCISCO LOS ANGELES SANTA BARBARA NEWPORT BEACH SAN DIEGO LAS VEGAS BOSTON NEW YORK
1-800-392-1400 • www.firstrepublic.com • NEW YORK STOCK EXCHANGE SYMBOL: FRC • MEMBER FDIC • EQUAL HOUSING LENDER

TRI *Coldwell Banker San Francisco Van Ness*

The #1 Real Estate Office in San Francisco

Over \$1.25 billion in real estate sales in 2005

A leader in San Francisco real estate for 29 years

92 of the City's most successful Realtors®

We represent nearly one-third of all luxury
homes sold in San Francisco*

An unsurpassed international network of more
than 120,000 real estate professionals in 45
countries around the world

*You deserve the best.
For exceptional representation,
contact us at:*

1699 Van Ness Avenue
San Francisco, California

415.474.1750

Dawn Ross, Manager



CaliforniaMoves.com

Owned and Operated by NRT Incorporated. ©2006 NRT Incorporated.

*Source - SFAR MLS, \$5 million plus

ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and 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.



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

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Mary S. Metz
Chair

Nancy Livingston
Vice Chair

Kent M. Harvey
Treasurer

Patrick S. Thompson
Secretary

Barbara Bass Bakar
Teveia Barnes

Kenneth W. Berryman
Lesley Ann Clement

Joan Danforth
Edward J. Dobranski

Dagmar Dolby
Olympia Dukakis

Mortimer Fleishhacker
Phillip E. Forrest

Marilee K. Gerdner
Priscilla B. Geeslin

Robert Green
Kaatri B. Grigg

Richard Harding
Carlie Wilmans Hazeltine

Dianne Hoge
Heather Kitchen

Jonathan S. Kitchen
Thomas A. Larsen

Sue Yung Li
Christine Mattison

Deedee McMurtry
Michele Ballard Miller

Howard Nemerovski
Carey Perloff

Steve Phillips
Toni Rembe

Sally Rosenblatt
Rusty Rueff

Russ Selinger
Cheryl Sorokin

Steven L. Swig
Larry Varellas

Barry Williams

Alan L. Stein
Chairman Emeritus

American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986-1992

A.C.T. Box Office
415.749.2ACT

A.C.T. Web Site
www.act-sf.org

© 2005 American
Conservatory Theater,
a nonprofit organization.
All rights reserved.

Elizabeth Brodersen,
Publications Editor
Jessica Werner,
Contributing Editor
Margot Melcon,
Publications Assistant

June/July 2006
Volume 12, No. 8

encore
media group

Paul Heppner
President & Publisher

Mike Hathaway
Vice President

Jeffrey Hirsch
Editorial Director

Jody Chatalas
Managing Editor, Arts Programs

Susan Peterson
Managing Editor, Custom Publishing

Victoria Culver
Art Director

Ana Alvira, Kristi Atwood,
Robin Kessler, Karen McClinton
Associate Designers

Candace Frankinburger
Controller

Virginia Wright
Systems Administrator

Scott Martin
Accounting/Administrative Assistant

Advertising Sales

Susan Latta
Local Sales Manager

Brenda Senderoff
Market Development

Constance Heinrich, Crevin Ko,
Rose Monahan, Lenore Waldron
Account Executives

J. Chad Larsen, Denise Wong
Customer Service Representatives

Jonathan Shipley
Ad Services Coordinator

Regional Sales Representatives

Seattle/Tacoma
Sherri Jarvey

San Francisco
William Byrne, Kate Ellison, Marilyn Kallins, Terri Reed

Los Angeles
Southern California Magazine Group
David Bronow, Susan Holloway



Dallas
Betsy Gugick

encore
arts programs

425 North 85th Street Seattle, Wa 98103
206.443.0445
adsales@encoremediagroup.com
800.308.2898 x105
www.encoremediagroup.com

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in Western Washington and the San Francisco Bay Area. All rights reserved. ©2006 Encore Media Group. Reproduction without written permission is prohibited.

Printed by Times Litho



**Bonnie doesn't just put you in a home,
she puts you on a path.**

Before you sell or buy your next home, be sure you're looking at the big picture. Ask what makes sense in today's market, and will it make sense in tomorrow's. Be sure to talk with Bonnie Spindler.

You see, Bonnie won't just put you into your next home, she'll put you on a path to financial well-being. That's why her past clients swear by her, and why 80% of them now own multiple properties.

**REALTOR®. Top Producer. Mentor.
And yes, the Victorian specialist.**

Bonnie Spindler
415.474.4445
bonnie@bonniespindler.com
www.bonniespindler.com



**Living in the best
neighborhoods and owning
the most distinctive homes**

Home values are 46% higher for Encore readers than the city average.

—GMA Research 2004, San Francisco

Advertise in
encore
arts programs
800-308-2898 x105
adsales@encoremediagroup.com



Warren Knapp

BLUE MAN GROUP

LIVE AT THE
VENETIAN[®]

1.800.BLUEMAN | GROUP SALES 702.697.1655 | BLUEMAN.COM

LAS VEGAS



“A SENSATION!”
—TIME MAGAZINE

PHOTO BY JAMES PORTO

*Rajashree and Bikram Choudhury, Founders
Bikram's Yoga College of India*



Bikram & Rajashree's bank

provides a private banker who embraces their philosophy

implements their financial strategies with a world view

fulfills their desire for both personal and business harmony

has the uncommon flexibility to quickly meet their needs

believes a client's peace of mind is the ultimate goal.

Invest in you[®]



**THE
PRIVATE
BANKSM**

Banking Services • Trusts • Investment Management

Mahla Shaghafi, Senior Vice President & Regional Director, (415) 705-7240

Susan C. Rogers, Senior Vice President & Regional Director, Personal Trust, (415) 705-7122

Visit us at uboc.com

©2006 Union Bank of California, N.A. Member FDIC

FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



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 longed 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, foxtrot, 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 adaptor (and longtime A.C.T. collaborator) Michael Feingold with helping to resuscitate 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 harrassed 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. Joan 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: 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 Bilbao 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 prism in *Happy End*; the songs allow the characters to escape to other, fantastic worlds (Bilbao, Mandalay), as yet unknown realms in which a golden moon

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



OLYMPIA DUKAKIS

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 Marilee 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. Kitchen, a senior partner in the law firm of Liner, Yankelevitz, Sunshine & Regenstreif 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 *Hecuba*. A philanthropist, teacher, and activist, as well as a highly acclaimed actress, Dukakis also serves on the boards of Brandeis University, the Jewels of Charity Foundation, Voices of Earth, and Women in Film & 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.”

FROM THE ARTISTIC DIRECTOR, continued

shines bright and the possibility of beauty is palpable. "It was fantastic, it was fantastic, it was fantastic, beyond belief!" they sing. Yet each time the lights come up, we (and they) return to a gritty, brutal world in which the poor remain poor and the moon 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 factions 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 undercurrent," as Feingold calls it, and that undercurrent seems as potent 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 40th-anniversary season!



Carey Perloff

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 EXCHANGES

free postperformance discussions 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 guests Dr. Stephen Hinton, professor of music at Stanford University and author of the recent book *Kurt Weill's Musical Theater: Stages of Reform*, and Dr. Herbert Lindenberger, founder of the Stanford University Department of Comparative Literature and Avalon 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 Grey 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 members are invited to a postshow reception honoring the close of *A.C.T.*'s successful 2005–06 season. *ACT One* connects arts lovers in their twenties and thirties to great theater, hot events and parties, and each other.

Friday, June 16 (after the 8 p.m. performance)

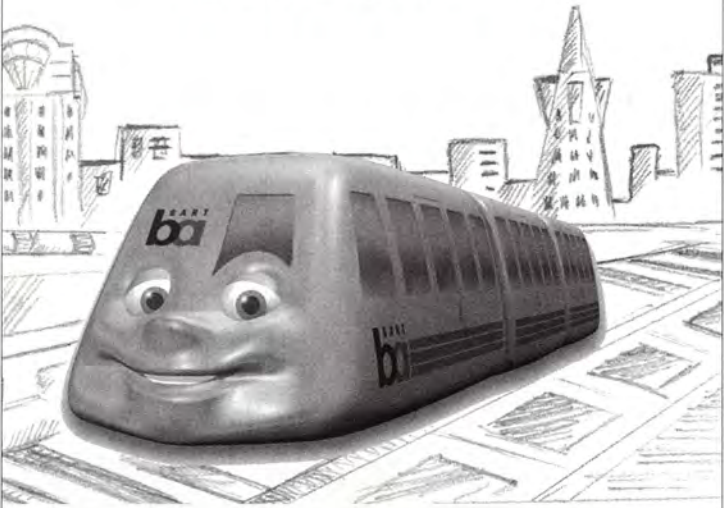
For more information, call 415.749.2ACT
or visit www.act-sf.org.

BUMMER.

BRIDGE TOLL



GROOVY!



improve your life.
take BART
to the show.



2006-07 SEASON



SUBSCRIBE NOW!



TRAVESTIES

by Tom Stoppard
Directed by Carey Perloff
SEP 14-OCT 15

THE LITTLE FOXES

by Lillian Hellman
Directed by Laird Williamson
OCT 27-NOV 26

THE CIRCLE

by W. Somerset Maugham
Directed by Mark Lamos
JAN 4-FEB 4

HEDDA GABLER

by Henrik Ibsen
Directed by Richard E. T. White
FEB 9-MAR 11

WORLD PREMIERE

AFTER THE WAR

by Philip Kan Gotanda
Directed by Carey Perloff
MAR 22-APR 22

BLACKBIRD

by David Harrower
APR 27-MAY 27

THE IMAGINARY INVALID

by Molière
Directed by Ron Lagomarsino
Featuring Rene Auberjonois
JUN 7-JUL 8



A.C.T.

american conservatory theater

Carey Perloff, artistic director | Heather Kitchen, executive director

Groups of 15+, call 415.439.2473.

415 Geary Street
San Francisco

www.act-sf.org | 415.749.2250



Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents



A MELODRAMA WITH SONGS

(1929)

Lyrics by Bertolt Brecht

Music by Kurt Weill

Original German Play by Dorothy Lane

(Elisabeth Hauptmann and Bertolt Brecht)

Book and Lyrics Adapted by Michael Feingold

Directed by Carey Perloff

Choreographer John Carrafa

Music Director/Conductor Constantine Kitsopoulos

Scenery by Walt Spangler

Costumes by Candice Donnelly

Lighting by Robert Wierzel

Sound by Jeff Curtis

Dramaturg Michael Paller

Casting by Meryl Lind Shaw

New York Casting by Telsey + Company

Assistant Director Nathan Baynard

THE CAST

| | |
|--|---|
| <i>Bill Cracker</i> | Peter Macon |
| <i>Sam "Mammy" Wurlitzer</i> | Jack Willis |
| <i>Dr. Nakamura ("The Governor")</i> | Sab Shimono |
| <i>Jimmy Dexter ("The Reverend")</i> | Charles Dean |
| <i>Bob Marker ("The Professor")</i> | Rod Gnapp |
| <i>Johnny Flint ("Baby Face")</i> | Justin Leath* |
| <i>A Lady in Grey ("The Fly")</i> | Linda Mugleston |
| <i>Miriam, the barmaid</i> | Celia Shuman |
| <i>Major Stone</i> | Joan Harris-Gelb |
| <i>Captain Hannibal Jackson</i> | Steven Anthony Jones |
| <i>Lieutenant Lillian Holiday ("Hallelujah Lil")</i> | Charlotte Cohn |
| <i>Sister Mary</i> | René Augesen |
| <i>Sister Jane</i> | Lianne Marie Dobbs |
| <i>Brother Ben Owens</i> | Jud Williford |
| <i>Cops</i> | Dan Hiatt, Jud Williford |
| <i>Ensemble</i> | Jackson Davis, Dan Hiatt, Drew Hirshfield, Wendy James, Stephanie Saunders*, Colin Thomson |

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



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

UNDERSTUDIES

Bill Cracker—Jud Williford; *Sam, Hannibal*—Colin Thomson
Governor, Reverend—Dan Hiatt; *Professor*—Jackson Davis
Baby Face, Brother Ben, Cops—Drew Hirshfield
The Fly—Joan Harris-Gelb; *Hallelujah Lil*—Lianne Marie Dobbs
Miriam, Sister Mary, Sister Jane—Stephanie Saunders; *Major Stone*—Wendy James

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, *Stage Manager*
Dick Daley, *Assistant Stage Manager*
Alex Marshall, Phoebe Weiss, *Interns*

TIME AND PLACE

Chicago, December 1919

There will be two intermissions.

ADDITIONAL CREDITS

Supertitles—Alexander V. Nichols and Fred Geffken
Dialect Coach—Deborah Sussel; *Fight Coach, Fight Captain*—Jud Williford
Rehearsal Accompanist—Chip Prince; *Asst. to the Music Director*—John Bauder
Asst. to the Sound Designer—Mary McFadden; *Rehearsal Asst.*—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; Guthrie Theater; Center Theatre Group
Ellen Novack; Stephen Hinton; Leslie Martinson; Megan Larche; Jay Binder

This production is made possible by support from

EXECUTIVE PRODUCERS

Ruth and Alan Stein; Burt and Deedee McMurtry

PRODUCERS

Mary and Gene Metz; Jonathan S. Kitchen and Nina Hatvany
Dr. Gideon and Cheryl Sorokin; Ira and Leonore Gershwin Trusts

ASSOCIATE PRODUCERS

Edward and Della Dobranski; Laney Thornton and Pasha Dritt; Randall Solomon and Joseph D. Mallet

LEADING CORPORATE SPONSOR



COSPONSOR



Pillsbury
Winthrop
Shaw
Pittman_{LLP}

This performance is funded in part by the
Kurt Weill Foundation for Music, Inc., 7 East 20th Street, New York NY, 10003.



Produced by special arrangement with Samuel French, Inc.

VALERY GERGIEV'S INTERNATIONALLY ACCLAIMED PRODUCTION OF WAGNER'S *RING*
MAKES ITS LONG-AWAITED NORTH AMERICAN PREMIERE

the *RING*



Gergiev



Domingo

The Kirov Opera & Orchestra

Richard Wagner's *Der Ring des Nibelungen*
Valery Gergiev, conductor

October 6–11, 2006 Segerstrom Hall

Production Concept, Valery Gergiev | Production Design, George Tsypin

Das Rheingold

Friday, October 6, 7pm

Die Walküre

with Plácido Domingo as Siegmund
Saturday, October 7, 6pm

Siegfried

Monday, October 9, 6pm

Götterdämmerung

Wednesday, October 11, 4pm

TICKETS ON SALE NOW!

Pricing for 4-opera packages:
\$1,500 | \$960 | \$506 | \$308

Special Valhalla Priority Packages
available: \$6,300 per person includes
VIP seating and \$5,000 contribution
to The Center.

*All Ring prices include a contribution to The Center.



 ORANGE COUNTY PERFORMING ARTS CENTERSM

CALL THE CENTER DIRECT: (714) 556-2787 (10am–9pm daily) • WWW.OCPAC.ORG (24 hours)

BOX OFFICE (10am–6pm daily) 600 Town Center Drive, Costa Mesa, CA 92626 • GROUP SALES (714) 755-0236

For a complete list of performances, visit www.ocpac.org. Dates, programs and artists are subject to change.

Convenience fee applies to phone and web orders. All ticket sales are non-refundable.



Mercedes-Benz

Official Vehicle of The Center



SCENES AND MUSICAL NUMBERS

Prologue The Company

ACT I

Bill's Beer Hall, December 22

"The Bilbao Song" The Governor, Baby Face, Bill & The Gang
"Ballad of the Pirates"* The Fly & The Gang
"Lieutenants of the Lord" Lillian, The Army & The Fold
"March Ahead" The Army & The Fold
"The Sailors' Tango" Lillian

Intermission

ACT II

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

"The Sailors' Tango" (Reprise) Lillian
"Brother, Give Yourself a Shove" 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 Liquor Dealer's Dream" Hannibal, The Governor, Jane, The Army & The Fold

Intermission

ACT III

Scene 1: The Beer Hall, December 24

"The Mandalay Song" Sam & The Gang
"Surabaya Johnny" 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 Kitsopoulos
Reed 1—Gene Burkert; *Reed 2*—Robert Todd
Trumpet 1—Kale Cumings
Trombone/Contractor—Kevin Porter
Accordion—Ronald Sfarzo
Guitar, Banjo, Ukulele, Bass Guitar—Dave MacNab
Keyboard, Trumpet 2, Associate Conductor—Chip Prince
Percussion—Allen Biggs

*The "Ballad of the Pirates," with lyrics by Michael Feingold, derived from Bertolt Brecht's poem "Ballade von den Seeräubern," and orchestrated by Constantine Kitsopoulos, 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 Margate," to a text by Felix Gasbarra in 1928 for a play called *Konjunktur*.

A TRUE STORY WITH A “HAPPY END”

BY MICHAEL FEINGOLD

In 1928, the young writer-composer team of Bertolt 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 atonal 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 middlebrow 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 *Rise and Fall of the City of Mahagonny*. For the moment, they thought, they were through with commercial theater.

But the ebullient producer Ernst Josef Aufrecht was eager to follow up on his huge *Threepenny* success. Aufrecht 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 Schiffbauerdamm, later the home of Brecht's Berliner Ensemble), opening on the first anniversary of *Threepenny's* memorable opening night.

The promise of redoubled fame and fortune made Aufrecht'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 Paller, on page 18.]

Brecht and Hauptmann embroidered 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 Sessue Hayakawa 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 lass, while the gang would be filled out with other Brechtian 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 militancy, 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 Aufrecht and his crew had in mind. The script

of *Happy End* turned out to be a jolly escapist romp with a few leftist gibes along the way, its acid undercurrent getting lost in the “collaborative” bedlam that accompanied any Brecht rehearsal, 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 booing and whistling from the expensive seats, which in turn sparked shouts and counterarguments from the gallery, precipitating a near 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 harangue the audience with excerpts from it. To make matters worse, Brecht and director Erich Engel had contrived to follow the speech with an ironic hymn to capitalism that called for mock stained-glass windows representing Saint Rockefeller, Saint Henry Ford, and Saint J. P. Morgan. To a German bourgeois audience with a sizeable respect 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.”

**“ROBBING A BANK'S NO CRIME
COMPARED TO OWNING ONE!
THE WORLD BELONGS TO ALL
OF US—LET'S MARCH TOGETHER
AND MAKE IT OUR OWN!”**

—The Fly, *Happy End*, Act III

OPPOSITE GROSSTADT (URBAN DEBAUCHERY), 1927–28, BY OTTO DIX

The critics gave the show a thorough shellacking in the next day's papers. Brecht's arch-enemy, the staid and influential Alfred Kerr, mocked the work's derivative nature with the phrase "*Happy entlehnt*" ("happily borrowed"—Kerr had accused Brecht of plagiarizing François Villon in the *Threepenny* lyrics) and suggested that Engel would 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 Jhering 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, shunned 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, she 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 their mysterious 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 unfeasible. 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 Marc Blitzstein as "Our Bide-a-Wee in Soho." The lyric of the "Mandalay Song" was given a new setting by Weill for the "Loving" scene of *Mahagonny*, and several of the Salvation Army hymns turned up in Weill's Paris musical *Marie Galante*, four years later, as decidedly profane French dance-hall tunes. Since the present adaptation was commissioned by Robert Brustein's Yale Repertory Theatre in 1972, there have been many American productions including one on Broadway in 1977 featuring Yale Rep alumni Meryl 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, *happyyendlich*.

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 printed as an introduction to the published script (which is available for purchase in the theater lobby).



STAATSGALERIE, STUTTGART, GERMANY/THE BRIDGEMAN ART LIBRARY INTERNATIONAL

A NOTE ON SOURCES

BY MICHAEL PALLER

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 always has been Brecht's procedure. As his admirers have it: to adapt, 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 Gorky and Klabund.

The method succeeded so well with *Threepenny* that he employed it again when he and his collaborator, Elisabeth Hauptmann, tried to repeat their success later that year. Officially, they credited *Happy End* as adapted from a short story by Dorothy Lane that had been published in the *J&L Weekly* of St. Louis. The *J&L Weekly*, however, wasn't located in St. Louis or anywhere else, and "Dorothy Lane" existed only as a pseudonym for Brecht and Hauptmann. Indeed, *Happy End* was largely written by Hauptmann (referred to by Lenya as Brecht's "vigilant shadow") with lyrics by Brecht. Brecht supplied Hauptmann with a general plot outline, on which she embroidered (and the English translation produced by A.C.T. has been 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 Siegfried Trebitsch's German translation, although Hauptmann knew English well and may have read it in the original. Shaw was popular in Germany and *Major Barbara* 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 unhesitatingly 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, *In 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 roughneck 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 Cracker. Both Barbara and Lillian walk unafraid into dens of vice; both are unafraid 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



LEFT TO RIGHT U.S. SALVATION ARMY NATIONAL COMMANDER EVANGELINE CORY BOOTH GIVING TOYS TO CHILDREN; GANGSTERS IN A CHICAGO POLICE LINEUP DURING A GANG WAR IN 1927 ("ALL HAVE LONG CRIMINAL RECORDS, AND POLICE ORDERS ARE NOW TO KILL THEM IF THEY RESIST ONE BIT"); MISS KIRBY, A SALVATIONIST.

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 acts, 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 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 Morn to Midnight*, one of the most famous Expressionist plays by the most successful Expressionist playwright, Georg Kaiser. In this 1918 work, a bank teller embezzles 60,000 marks. After being rejected by the woman for whom he impulsively stole the money, he embarks on a daylong journey throughout a nightmarish Berlin, each stop representing a station of the cross on the modern man’s torturous 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] mounts in praise, purified in these two

continued on page 41



© HULTON-DEUTSCH COLLECTION/CORBIS

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
Provided with every last sacrament:
With newspapers. And tobacco. And brandy.
To the end mistrustful, 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 chairs
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 trees piss
And their vermin, the birds raise their twitter and cheep.
At that hour in the city I drain my glass, then throw
The cigar butt away and worriedly 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 thin aerials that amuse the Atlantic swell).

Of those cities will remain what pass through them, the wind!
The house makes glad, die the eater: clears 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 no
I, Bertolt Brecht, carried off to the asphalt cities
From the black forests inside my mother long ago.

From *Bertolt Brecht: Poems 1913–1956*, edited by
John Willett and Ralph Manheim with the cooperation
of Erich Fried (New York: Methuen, 1976)

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 Feingold wrote in the *Village Voice*, "Wherever you go in music theater, from mass spectacle to surrealist caprice, 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 enigmatic, ear-catching style a composer adroitly (and courageously 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 go." Kitsopoulos spoke with us during the first week of *Happy End* rehearsals at A.C.T.



KURT WEILL

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. Yet, 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 WEIMAR GERMANY 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 GERSHWIN'S *RHAPSODY IN BLUE*—THRILLING, A TERRIFIC EXPERIENCE, BECAUSE NOBODY HAD EVER HEARD THIS KIND OF THING: A SYMPHONY USING JAZZ." AND WEILL'S PUBLISHER HANS HEINSHEIMER 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 ESKIMOS."

This exportation 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 1933], HE WOULD HAVE TO FLEE EUROPE HIMSELF BECAUSE OF ANOTHER VIRULENT KIND OF INTOLERANCE 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 have 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 “PUNISHINGLY 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. Musicologists 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 SEEM CONTRADICTORY 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

INCONGRUITIES, 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 vowel 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



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* (1923) and *Life of Edward II of England* (1924), but his first real 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* (1927; 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.

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,

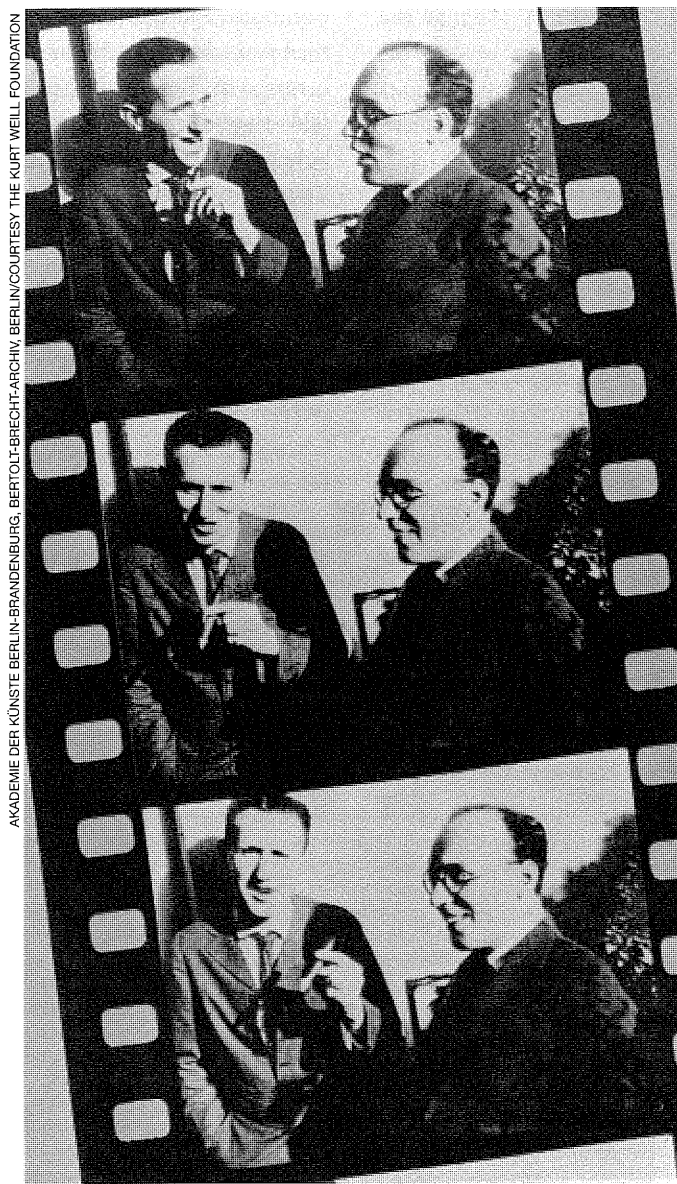
taking up residence in 1954 in the Theater am Schiffbauerdamm (where *Happy End* had premiered in 1929), which he ran until his death.

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 theater. 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 surrealist operas with texts by Georg Kaiser, *The Protagonist* (1926) and *The Czar 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* (1929), *Man Is Man* (1931), the ballet *The Seven Deadly Sins* (1933), and the radio cantatas *The Berlin Requiem* (1929) and *Lindbergh's Flight* (1929).



AKADEMIE DER KÜNSTE BERLIN-BRANDENBURG. BERTOLT-BRECHT-ARCHIV, BERLIN/COURTESY THE KURT WEILL FOUNDATION
BERTOLT BRECHT (LEFT) AND KURT WEILL IN CONVERSATION AT THE THEATER AM SCHIFFBAUERDAMM DURING REHEARSALS OF *THE THREEPENNY OPERA*

WHO'S WHO IN *HAPPY END*

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 his 15 years in this country, he collaborated on several sophisticated stage musicals, including *Johnny Johnson* (with lyrics by Paul Green, 1936), *Knickerbocker Holiday* (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 choral 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 *Huckleberry Finn*.

DOROTHY LANE

Dorothy 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 risked her life to smuggle 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 AUGESSEN* (*Sister Mary*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*; she has

appeared in recent seasons in *Celebration* and *The Room, The Beard of Avon, Blithe Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gamester, The Voyage Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof* and, most recently, *The Rivals*. 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, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* 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 Studies*, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



CHARLOTTE COHN* (*Hallelujah 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 Isaac* at

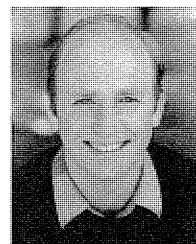
*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States

Centerstage (dir. Irene Lewis). Last year, Cohn performed the role of Musetta in Baz Luhrmann’s Broadway production of *La Bohème*. Off-Broadway credits include *Cheri* at The Actors Studio (dir. Carlin Glynn), *One Hundred Gates* with Elliott Gould, and *Ambivalence* at Ensemble Studio Theatre. Her regional credits include Stephanie Necrophorus 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 Hans Christian Andersen*. He has worked closely with

TheatreWorks in Palo Alto for many years, most recently appearing as The Baker in *Into the Woods* and Mr. Marks in *Intimate Apparel*. He also performed in the world premiere of the musical *Josephine*, with Della Reese. Other Bay Area credits include *Mizlansky/Zilinsky* at San Jose Repertory Theatre, Neena 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 Theater, and Moving Target in New York.



CHARLES DEAN* (*The Reverend*) has appeared at A.C.T. in *The Rivals, The Constant Wife, The Beard of Avon, The*

TAKE A LOOK INSIDE A RETIREMENT LIVING LANDMARK.



St. Paul's Towers, the East Bay's premier Life Care retirement community, offers comfortable private apartments with spectacular views of San Francisco, Lake Merritt and the East Bay hills.

Residents enjoy three meals a day, weekly housekeeping, scheduled limousine transportation and numerous planned activities in a vibrant and welcoming community.

Most important, Life Care provides the assurance of comprehensive lifetime medical care, including hospitalization whenever necessary, at no additional cost.

To learn more, or to arrange a visit and tour, contact Karon Sullivan at (510) 891-8543 or ksullivan@ehf.org.



S T . P A U L ' S
TOWERS

A Life Care Retirement Community

100 Bay Place, Oakland, CA 94610 www.ehf.org/spt



A fully accredited, non-denominational, not-for-profit community owned and operated by the Episcopal Homes Foundation
License: 011400627 COA #92



And you thought
the views of
the lake were
dramatic.

Othello

With *Twelfth Night* and
The Complete Works of William Shakespeare (abridged).

LAKE TAHOE
Shakespeare
FESTIVAL

July 13 - August 20, 2006
(800) 74-SHOWS
LakeTahoeShakespeare.com



WHO'S WHO

House of Mirth, The Invention of Love, Juno 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 *Menocchio* 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 Hydriotaphia.* Other regional theater credits include leading and supporting roles at the Alley Theatre, the Alliance Theatre 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.



LIANNE MARIE DOBBS* (*Sister Jane*) has appeared at A.C.T. in *The Gamester, James Joyce's The Dead, The Difficulty of Crossing a Field,*

and *The New Americans* (at Zeum). Last year, she joined the Boston company of Irving Berlin's *White Christmas* (as Tessie) 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 Gordon (*Emma* and *The Circle*), David Azarow (*No More Waiting!*), Polly Pen (*Her Lightness*), Doug Katsaros (*Orphan Train*), and

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

Scott Alan (*Piece: The Musical*). Dobbs has also appeared in productions at TheatreWorks (*A Little Princess, My Antonia, A Little Night Music, Jane Eyre*), American Musical Theatre of San Jose (*Evita*), 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 *Cat 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, Juno and the Paycock, The Royal Family, and Dark Rapture* and in numerous productions at Berkeley Repertory Theatre. He appeared as Neil Cassidy in *Visions of Kerouac* 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 performed with San Jose Stage Company as Austin in Shepard's *True West*.



JOAN HARRIS-GELB* (*Major Stone*) has performed at A.C.T. in *The Time of Your Life, A Doll's House, Blithe Spirit, and A Christmas*

Carol and appeared in the recent First Look presentations of Paul Webb's *Warsaw* and Carey Perloff's *Waiting for the Flood*. Recent credits include the American premiere of Edna O'Brien's *Family Butchers* (dir. Paul Whitworth) at the Magic Theatre and *Heartbreak*

WHO'S WHO

House (dir. Beth Craven) at Porchlight Theater. Other stage credits include *Miranda* in the world premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of *Titanic*, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. She also performed in *Big River* on Broadway. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed 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 Darling* for HBO, *Women Aloud*, and "Law & Order."



DAN HIATT*

(*Cop, Ensemble*) has been seen at A.C.T. as Bob Acres in *The Rivals*, Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Cornelius

Hackl in *The Matchmaker*, Yepikhodov in *The Cherry Orchard*, Roderigo in *Othello*, Mell in *The Play's the Thing*, and Smith in *The Threepenny Opera*. Other Bay Area credits include *Dinner with Friends* and *Menocchio* at Berkeley Repertory Theatre; *The Life and Times of Nicholas Nickleby* and many others at California Shakespeare Theater; *Enchanted April*, *The Immigrant*, and *A Flea in Her Ear* at San Jose Repertory Theatre; *Spinning into Butter* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Noises Off* at Marine's Memorial Theatre; and *The Real Thing* and *Lifex3* 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.



The artistic fusion of East and West.

STEAKS. SUSHI. AND SO MUCH MORE.

LOCATED IN HOTEL NIKKO SAN FRANCISCO | 222 MASON STREET | 415-394-1100
www.restaurantanzu.com



2006-07 SEASON OF NEW PLAYS 40TH ANNIVERSARY

A Season to Remember

Works by Magic's signature playwright **Sam Shepard**, comedy star **Elaine May** and a Legacy Revival of *Why We Have a Body*, one of Magic's biggest hits ever.

There is Even More

Celebration continues with 40th Anniversary Special Engagements: New works by **Carey Perloff** and **Josh Kornbluth**.

Join the Celebration

Subscriptions and passes offer up to 20% discounts, first dibs at Special Engagements, free ticket exchanges and loads of special behind-the-scenes access to artists.

Sep 23 - Oct 22

God of Hell
by **Sam Shepard**

Oct 21 - Nov 19

Moving Right Along
by **Elaine May & Jan Mirochek**

Feb 3 - Apr 1

HOTHOUSE'07
3 world premieres in rotating rep

Pleasure & Pain
by **Chantal Bilodeau**

Rust
by **Kirsten Greenidge**

'Bot
by **C. Michèle Kaplan**

May 19 - Jun 17

Why We Have A Body
by **Claire Chafee**

(415) 441-8822

magictheatre.org

MAGIC
THEATRE

Who's Who



DREW HIRSHFIELD*

(Ensemble) is a Bay Area native. He appeared most recently in *Nero* (*Another Golden Rome*) at the Magic

Theatre. He also was seen last year at A.C.T. in the world premiere production of Carey Perloff and Paul Walsh'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 Theater. 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.



WENDY JAMES*

(Ensemble) is making her A.C.T. debut in *Happy End*. Regional theater credits include *White Christmas* (Count Your Blessings),

Pippin (San Francisco Music Theater Company), *Hair* (Liberty Theatre Company), and *The Three Musketeers*, *Victor/Victoria*, *Me and My Girl*, *Will Roger's 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 Dottie in *Show Boat* in London's West End. She won an Emmy Award in 2001 for her portrayal of Tilde, TechTV's virtual host.



STEVEN ANTHONY JONES*

(*Captain Hannibal 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*, *Yohen*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (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."

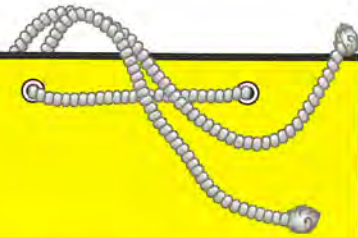


JUSTIN LEATH

(*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 Love of the Nightingale* (Hippolytus), *The Virtuous 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*,

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



SAN FRANCISCO 275 POST ST., 2ND FLOOR
(415) 392-1622 • 800-345-1622 • MON-SAT 10-6

needlepointinc.com

Needlepoint^{INC}
N

Designers and Retailers
of Fine Needlepoint

WHO'S WHO

Born Yesterday, and *Camelot*, all with the Utah Shakespearean Festival (where he was awarded the Michael and Jan Finlayson Memorial Acting Award), and *Chicago*, *Ragtime*, and *The King and I* with Maine State Music Theatre.



PETER MACON* (*Bill Cracker*) made his Broadway debut as Yak in *Drowning Crow* with Manhattan Theatre Club. Off-Broadway credits include *The*

Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae at the New Federal Theatre. Regional credits include *Miss Julie* and *Medea/Macbeth/Cinderella* (Yale Repertory Theatre); *Dream on Monkey Mountain*, *Blue/Orange*, and *Oedipus* (Guthrie Theater); *Macbeth* (Berkeley Repertory Theatre); *Hecuba* (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 Bingo 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 Violet 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 *Encores!* Regional credits include *Falsettos* (Huntington Theatre Company), *Tintypes* (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.



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 Virtuous Burglar* (Julia), *Three Tall Women* (Woman A), and *Confessional* (Violet). Last summer she performed at the Eureka Theatre in *Goin’ Dot Com* (Gladys). Regional theater credits (San Diego) include *Jesus Christ Superstar* (Mary Magdalene), *A Chorus Line* (Bebe), *Betty’s Summer Vacation* (Trudy), and *The Taming of the Shrew* (Lucentio). Saunders hails from Manchester, New Hampshire.



SAB SHIMONO* (*The Governor*) debuted on Broadway playing the role of Ito in the original cast of *Mame*, with Angela Lansbury.

Other Broadway credits include Manjiro 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.




Life Care living in the heart of The City

Since 1997, San Francisco Towers has been The City’s preferred address for carefree, independent retirement living. Enjoy the comfort of a private apartment, three meals a day in a gracious dining room, and the assurance of comprehensive lifetime medical care.

For more information or to arrange a personal tour, please contact Kate Hoepke at (415) 447-5528 or khoepke@ehf.org.

SAN FRANCISCO TOWERS

1661 Pine Street, SE, CA 94109
415-447-5528 www.ehf.org/sft

 San Francisco Towers is a not-for-profit, nondenominational full Life Care community owned by the Episcopal Homes Foundation. License #380540292 COA #177



WANT TO KNOW MORE ABOUT HAPPY END?



Words on Plays, A.C.T.’s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription

season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of *Words on Plays* for each production are available in the lobby and online at www.act-sf.org. Subscriptions to *Words on Plays* are also available for the entire 2005–06 season. For more information call 415.749.2250.

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 Wash*. Other projects with Gotanda include productions of *Yankee Dawg*, *You Die* and *Ballad of Yachiyo*. Regional stage productions with Gotanda include *Avocado Kid*, *The Wind Cries Mary*, and *Manzanar*. Shimono also starred in the feature film *Life Tastes Good*. Other films include *Gung Ho*, *The Wash*, *Presumed Innocent*, *Come See the Paradise*, *Waterworld*, *The Big Hit*, *Paradise Road*, *The Shadow*, *Suture*, *Americanese* (which premiered at the 2006 Asian American Film Festival in San Francisco), and *Southland Tales*, which opens July 4.



CELIA SHUMAN* (*Miriam*) was recently seen in Center REP's *Noel & Bertie*, directed by Barbara Damashek. She

also appeared in Damashek's *Code Blue at the Genome 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 Bombs*, Charles Mee's *Summertime*, and Wendy MacLeod's *The House of Yes* (Bay Area Theatre Critics' Circle 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 Academy

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

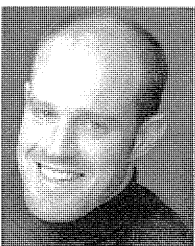
Award-winning *The Incredibles*. Shuman teaches at the San Francisco School of Digital Filmmaking. She holds a B.F.A. with high honors from Pennsylvania State University.



COLIN THOMSON* (*Ensemble*)

has performed throughout the Bay Area and beyond. He recently appeared

in *West Side Story* as Officer Krupke for Americal Musical Theatre of San Jose. He was featured in *I Love You, You're Perfect, Now Change* at the Marines Memorial Theatre, which followed Arthur Miller's *All My Sons* at TheatreWorks in Palo Alto. Favorite performances include *Dirty Blonde* with Portland Center Stage in Oregon, as well as *The Odd Couple*, *A Flea 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 *Me and My Girl*, *Wonderful Town*, *Lady in the Dark*, *As Thousands Cheer*, and *Company*. He has also appeared in several national television commercials. He makes his A.C.T. debut in *Happy End*.

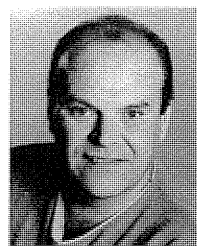


JUD WILLIFORD* (*Brother Ben, Cop*)

was seen most recently at A.C.T. as David in *The Rivals*. He has also appeared at

A.C.T. in *The Time of Your Life* and in 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 as 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's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater, Sergius in *Arms and the Man* at Chautauqua Theatre, and Rufus Oakwood in *Saturn: 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 WILLIS* (*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, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Irresistible Rise of Arturo Ui*, *The Iphigenia Cycle*, and New York Theatre Workshop's *Valhalla*. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, "Law & Order," "Ed," and "Dallas." Willis is a cofounder of Aruba Repertory.

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

WHO'S WHO

plays by Ibsen and Molière and all of the Brecht-Weill works. Feingold has also translated and adapted numerous operas, including Donizetti's *Viva la mamma* and Offenbach's *La Périchole*, 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 Theater, 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 CARRAFA (*Choreographer*) created the musical staging for A.C.T.'s production of *Urinetown, The Musical*. Carrafa has worked on Broadway on *Into the Woods* (Tony Award nomination), *Urinetown* (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 20 feature films, including *The Thomas Crown Affair*, *The Last Days of Disco*, *Earthly Possessions*, *Love! Valour! Compassion!* and *The Polar Express*. For television he has been director/choreographer for *Thou Swell*, *Thou Witty: The Songs of Rodgers and Hart* (PBS's "Great Performances") 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, New York Theatre Workshop, and Playwrights Horizons. His work with the New York City Center *Encores!* series includes *The Pajama Game*, *Out of This World*, and *On a Clear Day You Can See Forever*. He choreographed *A Little Night Music* as part of the Sondheim celebration at The 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.

LARK CREEK® RESTAURANT GROUP PRESENTS

July Wine Event



Half price on every bottle of wine—all 800 labels in our award-winning collection.

Savor the bounty of summer and enjoy that special wine, because every bottle on every list is half price—every lunch, brunch and dinner in July.

THE LARK CREEK INN® (415) 924-7766 234 MAGNOLIA AVENUE, LARKSPUR
LARK CREEK® (925) 256-1234 1360 LOCUST STREET, WALNUT CREEK
ONE MARKET® RESTAURANT (415) 777-5577 1 MARKET STREET, SAN FRANCISCO
YANKEE PIER® LARKSPUR (415) 924-7676 286 MAGNOLIA AVENUE, LARKSPUR
YANKEE PIER® SAN JOSE (408) 244-1244 378 SANTANA ROW, SAN JOSE

Visit often and please drink responsibly. Cannot be combined with any other offer; excludes dining parties of more than 8 or wine to go.

LARK CREEK® RESTAURANT GROUP
WWW.LARKCREEK.COM

LCRG, Inc. ©2006

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*, *Dracula*, *Swan Lake*, *An Inspector Calls*, and *Cyrano*. National tours include *La Bohème* (Curran Theatre, Ahmanson 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, Annapolis Symphony, Hong Kong Philharmonic, and New York Chamber Orchestra. Opera credits include productions with 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 *Cather County*. 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 Lecturer 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 *Me and My Girl*. In New York, he designed *Hollywood Arms* on Broadway and The Public Theater's acclaimed *Twelfth Night* 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 Ahmanson Theatre, the Shakespeare Theatre Company, Centerstage, Long

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 DONNELLY (*Costume Designer*) has worked as a costume designer on the Broadway productions of *Our Country's Good*, *Fences*, *Search and Destroy*, and *Mastergate*. Off Broadway, her work has appeared at The Public Theater, Manhattan Theatre Club, Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous operas and ballets and for film and television. She is on the faculty of the Theater Arts Department at Brandeis University. Donnelly received her M.F.A. in design from 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 diverse 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 Theater, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theatre, Hartford Stage, Long Wharf Theatre, Goodman Theatre, the Guthrie Theater, the Mark Taper Forum, and Berkeley Repertory Theatre, among others. In New York, his work has been seen on and off Broadway,

including productions at the New York Shakespeare Festival/Public Theater, Signature Theatre, MCC, Roundabout Theatre Company, Playwrights Horizons, INTAR, Brooklyn Academy of Music, and Circle Repertory Theatre. Wierzel is on 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 *Urinetown*, *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 *Tallulah*. 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 (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught

at Columbia University and the State University of New York at Purchase.

TELSEY + COMPANY'S (*New York Casting*) Broadway casting credits include *Martin Short: Fame Becomes Me*, *Tarzan*, *The Drowsy Chaperone*, *The Wedding Singer*, *Three Days of Rain*, *The Color Purple*, *Sweeney Todd*, *The Odd Couple*, *Dirty Rotten Scoundrels*, *Wicked*, *Hairspray*, *Rent*, *Glengarry Glen Ross*, *Frozen*, *Long Day's Journey into Night*, *La Bohème*, and *The Goat*. Off-Broadway credits include plays at Atlantic, MCC, and Signature. Film credits include *Across the Universe*, *Ira and Abby*, *Rent*, *Pieces of April*, *Camp*, *The Grey Zone*, *Finding Forrester*, and *The Bone Collector*. Television credits include "Whoopi," HBO's "Undeclared," various pilots, and more than 1,000 commercials.

Telsey + Company, C.S.A.:
Bernie Telsey, Will Cantler,
David Vaccari, Bethany Knox,
Craig Burns, Tiffany Little Canfield,
Stephanie Yankwitt, Carrie Rosson,
Justin Huff, Joe Langworth

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT

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

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 Voyage Inheritance*, *The Gamester*, *The Real Thing*, *A Mother*, and *A Doll's House*. A long association with Berkeley Repertory Theatre includes the recent production of *Culture Clash's Zorro in Hell*. Other credits include *Picasso 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 Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

DICK DALEY*'s (*Assistant Stage Manager*) previous works include the world premiere of *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *Gem of the Ocean*, *A Christmas Carol*, *A Moon for the Misbegotten*, and *Waiting for Godot* (A.C.T.); *River's End*, *Bus Stop*, *Communicating Doors*, *The Last Schwartz*, and *Visions of Kerouac* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Golda's Balcony* and *Twelfth Night* (L.A. Women's Shakespeare Company); *The Santaland Diaries* (The Theatre Offensive); *Tongues of Fire*, *King Lear*, and *Henry V* (The Company of Women); *Romeo and Juliet*, *Duet for One*, and *Julius Caesar* (Shakespeare & Company); and *The Resistible Rise of Arturo Ui*, *Ain't Misbehavin'*, *The Night Larry Kramer Kissed Me*, and *A Closer Walk with Patsy Cline*. He also had a seven-year run as the production manager at Emerson College in Boston.

GALLERY AT THE GEARY

PAUL JERMANN:
RECENT PAINTINGS AND COLLAGES



UNTITLED, BY PAUL JERMANN (ACRYLIC ON CANVAS), 2005

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 doors, 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.galleryatthegeary.com or www.PaulJermann.com or contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com. ■



ANDREW LLOYD WEBBER'S

PHANTOM

THE LAS VEGAS SPECTACULAR

Directed by HAROLD PRINCE

Original Production by CAMERON MACKINTOSH and THE REALLY USEFUL GROUP

Exclusively at

THE VENETIAN®

For tickets call 866-641-SHOW
Groups of 15 or more call 866-633-0195

To purchase tickets online please visit
www.phantomlasvegas.com

A.C.T. PROFILES



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 by Perloff with dramaturg Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voyage Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Maria Ndiaye's visionary new work *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington D.C.'s Studio Theater and then to New York's 59E59 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 Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her play *Luminescence Dating* was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped at New York Stage and Film, premiered in New York in April 2005 as the mainstage 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 *Antebellum* for the 2005 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 Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



LISA KOHLER

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 Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An

active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

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

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

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 Slight

Choreography by Christine Mattison

Musical Direction by Krista Wigle

Musical Arrangements by Robert Rutt

June 2–25, 2006, Zeum 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.

www.ACTactortraining.org | 415.749.2ACT

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.



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 11–12, 2006

Classes: August 14–25, 2006

Graduation: August 25, 2006

A.C.T CORPORATE PARTNERS BRING A "HAPPY END" TO THE 2005-06 SEASON

As the curtain closes on A.C.T.'s 2005-06 season, we offer a heartfelt thanks to our gracious corporate sponsors, whose generous support makes A.C.T.'s artistic 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.



Pillsbury
Winthrop
Shaw
Pittman^{LLP}

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 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.

A.C.T. CONTRIBUTORS

American Conservatory Theater is deeply grateful for the generous annual support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible (gifts received between April 1, 2005, and April 30, 2006).

FOUNDATIONS AND GOVERNMENT AGENCIES

\$100,000 AND ABOVE

Doris Duke Charitable Fund
Grants for the Arts/San Francisco Hotel Tax Fund
The William and Flora Hewlett Foundation
The Andrew W. Mellon Foundation
The Shubert Foundation
Anonymous

\$50,000-\$99,999

Walter and Elise Haas Fund
Bernard Osher Foundation
The Phyllis C. Wattis Foundation

\$25,000-\$49,999

Consulate of Canada, San Francisco/Silicon Valley
Jewels of Charity, Inc.
The National Corporate Theatre Fund
Koret Foundation Funds
The National Endowment for the Arts
Van Loben Sels/RembeRock Foundation

\$10,000-\$24,999

ACT One
The Mervyn L. Brenner Foundation, Inc.
Ira and Leonore Gershwin Trusts
The David B. Gold Foundation
Richard and Rhoda Goldman Fund
The Stanley S. Langendorf Foundation
The San Francisco Foundation
Wallis Foundation
Kurt Weill Foundation for Music

\$5,000-\$9,999

S. H. Cowell Foundation
Crescent Porter Hale Foundation
Fog City Fund
The William G. Gilmore Foundation
Edna M. Reichmuth Trust
The Morris Stulsaft Foundation
Anonymous

\$1,000-\$4,999

Consulat général de France à San Francisco
The Eldorado Foundation

CORPORATE

\$100,000 AND ABOVE

American Express Foundation
AT&T
PG&E

\$50,000-\$99,999

Bank of America Foundation

\$25,000-\$49,999

Altria Group, Inc.

\$10,000-\$24,999

Bingham McCutchen LLP
Blue Shield of California
Chevron Corporation
City National Bank
Electronic Arts, Inc.
First Republic Bank
Pillsbury Winthrop Shaw Pittman LLP
Union Bank of California
Wells Fargo Foundation

\$5,000-\$9,999

Deloitte & Touche
Howard Rice Nemerovski Canady Falk & Rabkin

\$1,000-\$4,999

Mirador Capital
Yale Properties
Zelle, Hofman, Voelbel & Gette LLP

CORPORATE GIFTS IN KIND

\$50,000 AND ABOVE

Hilton San Francisco
KGO 810AM Radio

\$10,000-\$49,999

Grace Street Catering
Meyer Sound Laboratories, Inc.
San Francisco Magazine
Trefethen Winery

\$5,000-\$9,999

Floréal
Mason/O'Farrell Garage
Resolution Laser Printer Service and Supplies
Shelby Designs and Illustrates



producers circle

Frannie Fleishhacker, Co-chair
Deedee McMurtry, Co-chair

EXECUTIVE PRODUCER (\$25,000 AND ABOVE)

Barbara and Gerson Bakar
Rena Bransten
Lesley Ann Clement and Doron Dreksler
The Dolby Family Foundation
Frannie and Mort Fleishhacker
Mr. and Mrs. Gordon P. Getty
Carlie Wilmans Hazeltine
Burt and Deedee McMurtry
Mary and Gene Metz
Mr. and Mrs. Tom Perkins
Ms. Toni Rembe and Mr. Arthur Rock
Mr. and Mrs. Claude N. Rosenberg, Jr.
Patti and Rusty Rueff
Toby and Rita Schreiber
Ruth and Alan Stein
Mrs. Sylvia Coe Tolk
Mr. and Mrs. Jeffrey Ubben
Barry Williams and Lalita Tademy

PRODUCER (\$10,000-\$24,999)

Robert Mailer Anderson and Nicola Miner
Ms. Teveia Rose Barnes and Mr. Alan Sankin
Ms. Annette Bening
Kenneth and Leslie Berryman
Mrs. Roberta Buffett Bialek
Ms. Joan Danforth
Mr. and Mrs. Sandy Dean

Mr. and Mrs. William Draper III
Mr. and Mrs. John Fisher
William and Sakurako Fisher
Ms. Marilee Gardner
Priscilla and Keith Geeslin
Marcia and Geoffrey Green
Mr. and Mrs. Robert L. Green
Douglas W. and Kaatri Grigg
Mr. and Mrs. Kent Harvey
Mr. and Mrs. Ron Hoge
Ian and Rita Isaacs
Mr. Kenneth Jaffee
Christopher and Leslie Johnson
Jonathan S. Kitchen and Nina Hatvany
Rick Lake
Tom and Sheila Larsen
Lenny and Carol Lieberman
Fred M. Levin and Nancy Livingston,
The Shenson Foundation
Mr. William Thomas Lockard
Christine and Stan Mattison
Mr. and Mrs. Robert McGrath
Mr. Byron R. Meyer
Mrs. Albert J. Moorman
Jackie and Howard Nemerovski
Terry and Jan Opdendyk
Dr. Douglas K. Ousterhout
Marjorie and Joseph Perloff
Mr. Steven C. Phillips and Ms. Susan Sandler

Lisa and John Pritzker
Mrs. Anne Marie Burgoyne and Mr. Brad Roberts
Toby and Sally Rosenblatt
Drs. Martin and Corazon Sanders and Laura Sanders
Mr. Gene Schnair and Ms. Abby Sadin Schnair
Mr. Russ Selinger
Mr. and Mrs. Lee Seward
Dr. Gideon and Cheryl Sorokin
Drs. Vibeke Strand and Jack Loftis
Mr. and Mrs. Steven L. Swig
Patrick S. Thompson
Timothy and Sharon Ubben
Mr. and Mrs. Paul L. Wattis, III
Greg and Lisa Wendt
Ms. Anita Yu and Mr. Steven Westly
Anonymous



directors circle

Dianne Hoge, Co-chair
Jonathan Kitchen, Co-chair

ASSOCIATE PRODUCER (\$5,000-\$9,999)

John and Florence Bryan
Dianne Budd
Paul E. Cameron and Shannon Page
John and Linda Carter
Mr. and Mrs. Todd Carter
Mr. Ronald Casassa
Mr. and Mrs. Steven B. Chase
Coltrane Conui Designs
Mr. Jim Coulter
Mr. and Mrs. James A. Davidson

Edward and Della Dobranski
Mr. and Mrs. Robert Emery
Mr. and Mrs. Jim Farrell
Mr. and Mrs. Richard J. Fineberg
Bob and Randi Fisher
Marcia and John Goldman
Mrs. Ermalind V. Guerin
Rose Hagan and Mark Lemley
Richard H. Harding
Sam and Jennifer Hocking
Ms. Betty Hoener
Mr. James C. Hornel and Mr. Tim Wu
Mr. Robert Hulteng
Ms. Angèle Khachadour
Mr. Joel Krauska
Joan and Ralph Lane
Ms. Melissa Latrobe-Bateman & Mr. Christopher J. Ryder
Michael Lazarus and Laura Kline
Paul Mariano
Mr. Nion T. McEvoy
Mr. J. A. McQuown
Bruce and Adrienne Mitchell
Mr. Patrick Morrin and Ms. Janice Jagelski
Mr. and Mrs. William Oberndorf
Mr. Shepard P. Pollack and Ms. Paulette Long
Mr. and Mrs. W. Preston Raisin
Mrs. Marianne B. Robison
Lizanne Rosenstein
Mr. and Mrs. Bertram Rowland
Mrs. Jo Schumann Silver
Joe and Lisa Skokan
Randall Solomon and Joseph Mallet
Dr. and Mrs. Martin Terplan
Laney Thornton and Pasha Dritt
Ruthellen and Monte Toole
Larry and Robyn Varellas
Irv Weissman Family
Ms. Nola Yee

PLAYWRIGHT (\$3,000-\$4,999)

Mr. and Mrs. Edgar M. Buttner
Dr. and Mrs. Ronald E. Cape
Mr. Bruce Carlton and Mr. Richard McCall
Judge Barbara A. Caulfield
Ms. Donna Crabb and Mr. Gustav Laub
Mr. and Mrs. Robert Dathe
Mr. T.L. Davis and Ms. M.N. Plant
Madeline and Myrkle Deaton
Mr. and Mrs. Michael Dollinger
Ms. Mary Ehrig & Mr. William E. Steele
Mrs. Delia Fleishhacker Ehrlich
Drs. Caroline Emmett and Russell Rydel
Mr. Alexander L. Fetter and Ms. Lynn Bunim
Mr. and Mrs. Patrick F. Flannery
Mr. and Mrs. David Fleishhacker
The Freiberg Family
Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Richard Grand Foundation
Ms. Linda Grauer
Mr. and Mrs. Kirke Hasson
Mr. and Mrs. R. S. Heinrichs
Mr. and Mrs. Henry Paul Hensley
Mr. Dennis Higgs-Newcastle
Holly and Chris Hollenbeck
Rob Humphrey and Diane Amend
Jo and Jed Hurley
Mrs. Dorothy A. Hyde
Jeffrey and Jeri Johnson
Mr. and Mrs. Ron Kaufman

A.C.T. CONTRIBUTORS

Mr. Thomas Koegel and
Ms. Anne LaFollette
Dr. Thane Kreiner and Dr. Steven Lovejoy
Mr. and Mrs. P. Beach Kuhl
Richard and Paola Kulp
Sue Yung Li and Dale Ikeda
Bruce and Naomi Mann
Dr. Michael F. Marmor
Kim and Judith Maxwell
Mr. and Mrs. John Murphy
Mr. David V. Nelson, Jr.
Mr. and Mrs. Stephen F. Patterson
Ms. Virginia Patterson
Toby and Al Pelavin
Mr. and Mrs. Jon Phillips
Ms. Juliette W. Powell
Mr. and Mrs. Richard Riley
Ivy and Leigh Robinson
Mr. James Robinson and
Ms. Kathy Kohrman
Mr. and Mrs. Gary Rubenstein
Mrs. Riva Rubnitz
Mr. and Mrs. Robert Schiller
Ms. Judith McKelvey and Dr. Robert Shaw
Mr. and Mrs. Richard J. Simons
Ms. Claire Solut
Ms. Eta Somekh
Marion and Emmett Stanton
Mr. Leigh Tibbetts
Mr. and Mrs. John R. Upton, Jr.
Mr. and Mrs. Robert J. Vizas
Lorlei Vose and Paul Tuttle, Jr.
Mr. and Mrs. Paul E. Weiss
Dr. and Mrs. Andrew Wiesenthal
Ms. Diane Wynne and Mr. Jonathan Ocker
Mr. and Mrs. Bennett G. Young
Anonymous

DIRECTOR (\$1,500-\$2,999)

Ms. Ernestina Alvarez and
Mr. Victor Martinez
Mr. Paul Angelo
Mr. David N. Barnard
Ms. Karin Bauer
Mr. and Mrs. Joachim R. Bechtel
Fritzi Benesch
Mr. and Mrs. Richard Bennett
Mr. Kenneth C. Berner
Dr. Barbara L. Bessey and
Dr. Kevin J. Gilmartin
Paul and Kathy Bissinger
Fred and Nancy Bjork
Nordin and Donna Blacker
Mr. Simon J. Blattner
Larry and Lisbeth Blum
Mr. and Mrs. Roger Boas
Ms. Donna Bohling and
Mr. Douglas Kalish
Ben and Noel Bouck
Ms. Patricia Bresee
Mr. and Mrs. R. Kent Brewer
Mr. and Mrs. Bernard Butcher
Mr. and Mrs. Patrick Callan
Drs. Toni and Timothy Carlton
Mr. Stanley and Ms. Stephanie Casper
Mrs. Donald Chaiken
Drs. Devron and Valerie Char
Mr. and Mrs. T. Z. Chu
Ms. Mary E. Clausus
Lloyd and Janet Cluff
J. C. Combs
The Community Foundation's
Kate Cashel Fund
Dr. and Mrs. William J. Comport
Thomas J. and Joan C. Cooney
Ms. Beatrice Cummings
Mr. and Mrs. Ricky J. Curotto
Ms. Daniela De Luca

Robert and Judith DeFranco
Carl and Theresa Degler
Ms. Margaret Dennis
Dr. and Mrs. Leo V. Dos Remedios
Mr. Calvin Doucet
Ms. Carole Dwinell
Ms. Joan Eckart
Mr. and Mrs. Daniel Eitingon
Ms. Winn Ellis and Mr. David Mahoney
Ms. Joan L. Ellison
Mr. Don Ellwood and
Ms. Sandra Johnigan
Ms. Sheila Emery
Mr. and Mrs. Christian P. Erdman
Mr. and Mrs. Charles Fadley
Gwendolyn and Frederick W Farley, Sr
Mr. Donald Fillman
Dr. and Mrs. Laurence Finberg
Ms. Stacey E. Fletcher
Mr. Phillip E. Forrest
Mr. and Mrs. Richard L. Fowler
Mr. and Mrs. Thomas Frankel
Dr. and Mrs. Fred N. Fritsch
Mr. and Mrs. Dennis Gilardi
Mrs. Christine Goethals
Dr. and Mrs. Kenneth Gottlieb
Mr. and Mrs. Mark Greenstein
Mr. Marvin M. Grove
Ms. Margaret J. Grover
Mr. Richard E. Hall and
Mr. Jack R. Steinmetz
Mr. and Mrs. Herbert L. Hämerslough
Alan and Wendy Harris
Mr. William E. Hawn
Mr. James Hayes
Joanne and Harlan Heydon
Mr. Donald H. Holcomb
Anonymous
Mr. and Mrs. Robert E. Hunter, Jr.
Mr. Howard Hyman
Lyn and Harry Isbell
Dr. and Mrs. C. David Jensen
Mr. and Mrs. Robert R. Johnston
Mrs. Claiborne S. Jones
Mr. and Mrs. Michael Kamil
Dr. Selma Kaplan
Gary and Zeeva Kardos
Mr. and Mrs. Joseph Keegan
Mr. Gregg Kellogg
Mr. and Mrs. John H. Kirkwood
Ms. Nancy L. Kivelson &
Mr. Thomas Angststadt
Mr. and Mrs. Jim Klingbeil
Dr. Ellen D. Klutznick
Mr. John Koza
Michael, Sabrina and Fiona Kurtz
Mr. Richard Lee and
Ms. Patricia Taylor Lee
Dr. and Mrs. Jack Leibman
Mr. Max Levchin
Mr. and Mrs. John P. Levin
Dr. Lois Levine Mundie
Ms. Helen S. Lewis
Mr. and Mrs. Lawrence Ludgus
Mr. and Mrs. James J. Ludwig
Ms. Jill Matichak Handelsman
Andy and Tracey Matthes
Mr. and Mrs. Archibald McClure
Mr. and Mrs. Donald J. McCubbín
Ms. Kathleen McIlwain
Mr. and Mrs. Casey McKibben
Mrs. Elisabeth McKinnon
Mr. Michael L. Mellor
Mr. and Mrs. Glen Michel
David and Alex Miller
J. Sanford Miller
Mr. Kenneth Miller
Dr. and Mrs. Charles Mohn
Mrs. Sharon H. Morris

Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiller
Ms. Doris Nordeen
Dr. and Mrs. John O'Connor
Mr. and Mrs. John S. Osterweis
Mr. and Mrs. Clyde Ostler
Don and Jo Palermo
Joyce and Clark Palmer
Mr. N. C. Pering
Mr. Jonathan Perkins and
Ms. Tracy McMullin
Ms. Liz Perle and Mr. Steve Pressman
Carol and Bill Haggerty
Mr. and Mrs. Jacob Ratnoff
Mr. and Mrs. Robert M. Raymer
Ms. Maryalice Reinmuller and
Mr. Harold Wanaselja
Joyce and Gary Rifkind
Mr. and Mrs. Joseph Riggio
Ms. Victoria Rivas
Deborah Romer & William Tucker
Mr. Gary E. Roof and Mr. Douglas Light
Dr. and Mrs. Morton Rosenblum
Mr. Gerald B. Rosenstein
Mr. Joseph A. Rosenthal
Mark and Martha Ross
Joyce and Donald Sallan
Mr. and Mrs. Paul Sandberg
Guy and Jeanine Saperstein
Jack and Betty Schafer
Ms. Katherine J. Schueler
Mrs. Charles M. Schulz
Dr. F. Stanley Seifried
Ms. Ruth A. Short
Mr. and Mrs. John C. Siegel
Janet and George Siela
Ms. Kathleen Ann Skeels
Mr. Richard D. Smallwood
Camilla and George Smith
Mr. Richard Spaete
Mr. and Mrs. Paul Spiegel
Mr. Laurence L. Spitters
Gerard St. Pierre
Mr. Charles Stauffacher
Mr. and Mrs. M. Stepanian
Ms. Nancy E. Stephens and Mr. Bill King
Mr. and Mrs. Fred W. Taylor
Mr. and Mrs. David W. Terris
Ms. Ann M. Thornton
Mr. and Mrs. Dexter C. Tight
William and Judith Timken
Mr. and Mrs. Gary J. Torre
Mr. Nicolas G. Torre
Daniel and Mary P. Vencill
Jack and Susy Wadsworth
Arnie and Gail Wagner
Milton Meyer Foundation
Carol Watts
Mr. Theodore S. Weber, Jr.
Mr. and Mrs. Christopher A. Westover
Mr. Tim M. Whalen
Ms. Joyce Wilson
Ms. Linda Ying Wong
Dr. Carolyn L. Wright and
Mr. Richard Lapping
Mr. Mike Zischke
Anonymous (2)



annual fund

PATRON

(\$1,000-\$1,4999)

Ms. Katherine C. Agnew
Ms. Mary Arbuckle
Diana Nelson and John Atwater
Nancy Axelrod
Mr. John T. Axton, III and
Mr. Presley Lancaster
The Stacey Baba and James Vokac
Charitable Foundation
Mr. Marvin Banks
Mr. and Mrs. Eugene F. Barth
S.A. Bierly
Ms. Janet H. Boretta
Ms. Linda Brown
Gayle and Steve Brugler
Mr. and Mrs. Richard Bruins
Gerhard and Regina Casper
Ms. Patricia Cavenaugh-Casey
Ms. Margaret Chilton
Mr. Hyde Clawson and
Ms. Patricia Conolly
Mr. Rafael Costas
Jean and Mike Couch
Ms. Anne Down
Mr. and Mrs. Jan Drayer
Ms. Sally J. Dudley and Mr. Charles Sieloff
Richard and Robin Edwards
Leif & Sharon Erickson
Ms. Ellen M. Farrell
Mr. Jason Fish and Ms. Courtney Benoist
Dr. and Mrs. M. D. Flamm, Jr.
Mr. and Mrs. James Forbes
Ms. Marilyn A. Forni
Ms. Sheryl Lea Fox
Mrs. Phyllis Friedman
Ms. Helen Friel
Doré and James Gabby
Dr. and Mrs. Harvey W. Glasser
Dr. Allan Gold
Mr. and Mrs. James M. Golden
Ms. Lois K. Gordon
Mr. Bill Grove
Timothy F. and E. Ann Haggerty
Mr. and Mrs. Richard Halliday
Phillip and Alicia Hammarskjöld
Nancy Handel
Mr. Gordon Held
Dr. James and Suzette Hessler
Cecilia and Patrick Hobin
Ms. Marcia Hooper
(do not remove from program)
Bent Creek Winery, Livermore CA
Ms. Kimberly Hughes
Mr. and Mrs. Gordon Hunt
Mr. William Jarvis
Mr. Stephen Jensen
Stephen and Elizabeth Johnson
Ms. Frances Joyce
Ms. Cynthia Jung
Mr. Mark Kailer
Ms. Debi Hardwick and
Mr. Nolan Kennedy
Mr. and Mrs. Harlan R. Kessel
Mr. and Mrs. George King
Ms. Elizabeth Kinneer
Ms. Nancy L. Kittle
Ms. Terri Kwiatek

A.C.T. CONTRIBUTORS

Ms. Jennifer B. Langan
 Mr. Peter Lawrence
 Mr. John E. Leveen
 Mr. and Mrs. James P. Livingston
 Mr. and Mrs. Alexander Long
 Mr. and Mrs. Patrick Machado
 Gus Manning
 Ms. Lillian Martin
 Mr. John B. McCallister
 Mr. Donald McKibben
 Mr. A. C. McLaughlin
 Douglas & Valeska Meyer
 Dr. and Mrs. Stephen G. Mizroch
 Mr. Ralph V. Moore
 Mr. Terry Neil
 Mrs. Roberta Neustadter
 Mr. Jim Newman
 Mr. and Mrs. Bruce Nissim
 Mr. Bruce Nye and Ms. Risa Nye
 Ms. Mary Jo O'Drain
 Mr. Erwin Ordeman
 Mr. and Mrs. Jim Palm
 Ms. Gabriella Papale
 Ms. Elice J. Papp
 Mr. and Mrs. Bruce Pate
 Mr. and Mrs. Richard Perkins
 Ms. Kate Quick
 Judge and Mrs. Charles Rentrow
 Ms. Yvonne Gonzalez Rogers
 Mr. and Mrs. Richard M. Rosenberg
 Mrs. Maxine Rosston
 Mr. and Mrs. Robert K. Russell, Jr.
 Paul Sack
 Mrs. H. Harrison Sadler
 The Margot Fraser Fund of the Marin
 Community Foundation
 Ms. Karen Scussell and Mr. Curt Riffle
 Mrs. H. Boyd Seymour
 Mr. and Mrs. John Shankel
 Mr. and Mrs. Clifford A. Sharpe
 Mr. David Shields
 Ms. Anne Shonk
 Ms. Kristine Soorian
 Mr. and Mrs. Robert S. Spears
 Ms. Julie Stein and Mr. Kennen Hagen
 Bert Steinberg and Lucia Brandon
 Mrs. Jean Sward
 Marvin Tanigawa
 Mr. Steven L. TenBroeck
 Ms. Meredith M. Tennent
 Mr. and Mrs. Jeffrey Thermond
 Mr. and Mrs. William W. Thomas
 Mr. and Mrs. Brian Thorne
 Mr. and Mrs. Edward J. Tiedemann
 Mr. Douglas Tilden
 Ms. Patricia Tomlinson and
 Mr. Bennet Weintraub
 Dr. and Mrs. Ted Ullman
 Mr. and Mrs. Ronald G. VandenBerghe
 Mr. Daniel G. Volkman Jr.
 Bruce and Fran Walker
 Ms. Carol A. Wallace
 Ms. Jeanmaire Weinstein
 Mr. William R. Weir
 Mr. and Mrs. Walt Weissman
 Ms. Caroline Wing
 Mr. Joe Wolcott
 Mr. David S. Wood and
 Ms. Kathleen Garrison
 Dr. Jennifer Wood
 Mr. and Mrs. Joseph B. Workman
 Mr. and Mrs. Loring A. Wyllie, Jr.
 Mr. Stephen Young
 Anonymous (2)

SUSTAINER (\$600-\$999)

Barbara and Marcus Aaron
 Ms. Stephanie Abramovich and
 Mr. Ian Epstein
 Mr. and Mrs. Francesco Adinolfi
 Mr. William Adler
 Mr. Hervey E. Aldridge
 Ms. Gayle A. Anderson
 Mr. Armar Archbold
 Ms. Judy Avery
 Ms. Edith Barschi
 Mr. and Mrs. Kirk W. Bassett
 Thomas & Luise Bates
 Ms. Susan Beech
 Mr. David V. Beery
 Mr. Clifton L. Bell
 SAS German Auto
 Ms. Christel D. Bieri
 Mrs. Fowler A. Biggs
 Ms. Anna Blackman
 Mrs. Mary Bliss
 Mr. Christopher Booth and
 Ms. Debora Booth
 Ms. Susan Borg
 Dr. and Mrs. Louis Brahen
 Ms. Marilyn Bray
 Ms. Angela Brunton
 Mr. Hall Byther and
 Mr. Phillip E. Goddard
 Mr. and Mrs. Joel Camarda
 Ms. Linda Carson
 Mr. Alexander J. Castle
 Bill Chatwell and Christine Oster
 Mr. and Mrs. Barry Chausser
 Mr. Julian F. Clift
 Mr. and Mrs. Richard Cole
 Dr. Michael V. Collins
 Sue and Gary Conway
 Ms. Adele K. Corvin
 Ms. Ellen Cunningham
 Dr. David Curtis and Ms. Nora Blay
 Ms. Kathleen Dameron
 Ms. Noelle Dangremond
 Mr. Ed Dantzig
 Ms. Ira D. Dearing
 Dr. and Mrs. Victor J. DeFino
 Ms. Frances Dinkelspiel and
 Mr. Gary Wayne
 Ms. Thalia Dorwick
 Mrs. Richard W. Dowell
 Ms. Joanne Dunn
 Ms. Margaret Elliott
 Ms. Dee Empey
 Ms. Christine Evers
 Ms. Angela Sowa and
 Dr. Dennis B. Facchino
 Mr. Roger Fee
 Mr. and Mrs. Michael O. Felix
 Suzanne and Elliott Felson
 David Fink and Emily Weaver
 Mr. Robert Finkle
 Ms. Anna Flider
 Ms. Elaine Freed
 Mr. Robert Freidenberg
 Mr. and Mrs. Donald F. Fuller
 Mr. Sameer Gandhi and
 Ms. Monica Lopez
 Ms. Gladys Garabedian
 Dr. and Mrs. Leonard Gerstein
 Mr. Richard E. Gibson and
 Mr. Paul G. Porcher
 Nancy Ginsberg and Rick Stern
 Dr. A. Goldschlager
 Mr. David B. Goldstein
 Mrs. Thomas Gonda
 Robert and Helga Grabske
 Russell Graham and Charles Lowey-Bail
 Mr. and Mrs. Roger Halliday

Stephen Harris
 Mr. and Mrs. D. E. Haynes
 Mr. James Hayward
 Mr. John F. Heil
 Mr. and Mrs. Jack B. Heims
 Ms. Michele Helmar
 Ms. Joan Henricks
 Nora and Marcelo Hirschler
 Ms. Joy Hoge
 Mr. A. Eugene Huguenin, Jr.
 Ms. Kathryn Hunt and Mr. Keith Herbert
 Anonymous
 Dr. Laurence H. Jacobs
 Dr. and Mrs. John E. Jansheski
 Mr. and Mrs. Edward P. Jepsen
 Mr. Allan D. Jergesen
 Norman and Barbara Johnson
 Ms. Josephine Kennedy
 Don and Jo Ann Kington
 Mr. Randy Kinst
 Ms. Theo Koffler
 Ms. Carole J. Krause
 Richard A. La Cava and
 Tomas van der Haase
 Mr. Mark Lamb
 Dr. and Mrs. Edward Landesman
 Mr. David Lauer
 Richard and Lynn Leon
 Ms. Catherine Less
 Herbert and Claire Lindenberger
 Ms. Jennifer Lindsay
 Mr. William R. Lloyd
 Dr. and Mrs. Charles Lobel
 Mr. John D. Loder
 Mr. Alan W. Louie
 Mrs. Virginia MacDonald
 Ms. Leah MacNeil
 Mr. John H. Magee
 Ms. Rebecca Martinez and Mr. Peter Sloss
 Mr. and Mrs. John S. May
 Mr. Thomas McAuliffe
 Mr. and Mrs. James McCormick
 Mr. and Mrs. Alden McElrath, Jr.
 John G. McGehee
 Judge Winton McKibben
 Mr. and Mrs. John McMahan
 Jennifer McMahon
 Dr. and Mrs. Delbert H. Meyer
 Mr. Fred G. Meyer
 Ms. Linda Micheli
 Dr. Janet Mohle-Boetani and
 Mr. Mark Manasse
 John and Betsy Munz
 Mr. Daniel Murphy and
 Mr. Ronald J. Hayden
 Mr. Joseph C. Najpaver
 Dr. H.B. Newhard and
 Dr. Madalienne F. Peters
 Mr. H. Arlo Nimmo
 Ms. Ann O'Connell
 Andrew and Connie Pansini
 in memory of Dr. Frank Solomon
 Ms. Margot S. Parke
 Mr. John Parnell
 Mr. David J. Pasta
 Lisle and Roslyn Payne
 Ms. Suzanne Portnoy
 Denise and Kevin Pringle
 Ms. Nancy Quintrell
 Mr. Wesley E. Richert
 Mr. and Mrs. Charles Rino
 Mr. and Mrs. Richard Rogers
 Ms. Suzanne Rosales
 Ms. Bianca Rosario
 Mr. and Mrs. David Rosenkrantz
 Mr. and Mrs. Herb Rosenthal
 Mr. and Mrs. Irwin Roth
 Meline and Jirayr Roubinian
 Ms. Pamela Royse

Ms. Diane Rudden
 Ms. Judith Sahagen
 Mr. John and Mrs. Monica Salusky
 Mr. John F. Sampson and
 Ms. Sharon L. Litsky
 Mr. and Mrs. Donald Schell
 Mr. and Mrs. William Schieber
 Dr. and Mrs. Rudi Schmid
 Mr. Howard G. Schutz
 Mr. Sherman Shapiro
 Ms. Rebecca M. Sheuerman
 Mr. Barry Shiller
 Mr. Tom Siegel
 Earl G. and Marietta Singer
 Richard and Frances Singer
 Ms. Lisa Jack Smith
 Mr. and Mrs. Edward H. Snow
 Ms. Phyllis M. Spencer
 Mr. Matthew F. Stevens
 Mr. Bruce Suehiro
 Mr. John Suttle
 Ms. Susan Swope
 Ms. Kathleen Tabor
 Mr. Frederick W. Terman
 Ms. Janelle M. Tynan
 Dr. Owen S. Valentine
 Leon Van Steen
 Mr. and Mrs. Ron Vitt
 Diana Vucina
 Mrs. Ann Wagner
 Mr. Bob Wallace
 Ms. Rita Walljasper
 Mr. Thomas Walters
 Mr. William E. Warren
 Dr. Ron Webb and Ms. Nanci Webb
 Mr. William C. Webster
 Mr. and Mrs. Noah Weiss
 Ms. Harriet Weller
 Dr. Judie and Mr. Howard Wexler
 Mr. Bob D. Wilder
 Mr. Alex. Witherill
 Mr. Lee Yearley and Ms. Sally Gressens
 Peter and Midge Zischke
 Anonymous (5)

CONTRIBUTOR (\$300-\$599)

Ms. Jane E. Aaron
 Mr. and Mrs. Robert Abra
 Chick & Laurie Adams
 Mr. Michael Adler
 Ms. Stephanie Ahlberg
 Mrs. Grace Albritton
 Ms. Mary Alexander
 Ms. Elizabeth Allor
 Mr. and Mrs. Victor Alterescu
 Mr. R. Tyler Andersen
 Mr. and Mrs. Henry Anderson
 Raymond Apple
 Ms. MaryJane Armacost
 Mr. John R. Arnold
 Ms. Gisele Aronson
 Joyce Avery and Brian Berg
 Mr. Simao Avila
 Mr. Daniel Bacon
 Dr. Carol J. Baird
 Mr. Garrett Baker
 Ms. Norma Baldwin
 Ms. Evelyn F. Barlow
 Ms. Marilyn Baroffio
 Mr. Ronald Bartels
 Mr. and Ms. Wayne Batavia
 Ms. Cynthia Beckford
 Mrs. Lois Behnke
 Ms. June Behrendt
 Mr. and Mrs. Ervin Behrin
 Bob and Valli Benesch Tandler
 Mr. Lawrence A. Bennett
 Ms. Deborah Benton

A.C.T. CONTRIBUTORS

- Diana and Daniel Bergeson
Mr. Richard R. Berman
Dr. and Mrs. Philip Bernstein
Mr. and Mrs. Kenneth G. Berry
Mr. and Mrs. Ralph Bestock
Ms. Carnell Betette
Ms. Carole A. Bettencourt
Mr. Fred Bialek
Mr. Donald Bird
Mr. Vernon Birks
Mr. and Mrs. Arnold L. Bloom
Mr. John Bock
Ms. Nancy Boesenberg
John Boland and James Carroll
Mr. Roland E. Brandel
Ms. Penny L. Brannon
Trish Bransten and Dennis Gallagher
Mr. and Mrs. Warren H. Branzburg
Ms. Linda Brewer
Mr. and Mrs. George Brown
Mr. Larry E. Brown
Dr. and Mrs. Martin Brownstein
Mrs. Ellen S. Buchen
Nora-Lee and Alfred Buckingham
Bruce and Susan Burdick
Mr. and Mrs. S.E. Buttrill
Mr. and Mrs. Bruce Byson
Ms. Patricia Cabral
Mr. and Mrs. William Cahill
Mr. and Mrs. Donald B. Campbell
Mr. Phil Capin
Ms. Cecily Cassel
Anthony and Lotte Catali
Ms. Buffy Cereske
Ms. Lisa Chambers
Mr. Thomas R. Chambers
Ms. Paula Champagne
Mr. and Mrs. Walter G. Chesnut
Ms. Kathleen Childress & Mr. Jesse Brown
Ms. Laura Christensen
Ms. Linda R. Clem
Ms. Sue Ann Clugage
Mr. Jeffrey Colflesh
Dr. John Comyns
Kenneth W. and Patricia Cope
Mrs. Sandra Coplon
The James N. Cost Foundation
Ms. Ruth M. Cox
Ms. Carolyn Crawford
The Crisp Family Foundation
Mr. Copley E. Crosby
Ms. Mary Culp
Roy and Helga Curry
Ms. Susan Daniloff
Mr. John R. Darling
Ms. Leonie J. Darwin
Charles and Shirley Sullivan
Mrs. Peter Dawson
Ms. Mary K. DeArmond
Ms. Gloria Dehart
Dr. Thomas R. Delebo
William and Cristine Dewey
Ms. Pamela Deziel
Brett and Molly Dick
Mr. and Mrs. Joseph DiNucci
Linda Doherty
Dr. Gary M. Dolan
Mr. Sheldon Donig and
Mr. Steven DeHart
Mr. David Donnelly
Mrs. A. Jeannette Douglas
Ms. Dottie Drumm
Peter DuBois
Brandon Dudley
Ms. Ruth Dunham
Dr. F. Gordon Dunn
Ms. Gloria Edwards
Ms. Andrea Eichhorn
Donald and Janice Elliott
Mr. Herb Elliott
Ms. Susan English
Ms. Barbara Erickson
Ms. Gail Erwin and Mr. Paul Smith
Mr. Douglas Evans
Mr. and Mrs. Albert M. Everitt
Mrs. Geraldine Farber
Ms. Nancy Ferguson
Mr. Rodney Ferguson and
Ms. Kathleen Egan
Ms. Catherine Feucht
Ms. Gail Finney and Mr. Bob Sheets
Mrs. Dorothy A. Flanagan
Moritz Fliedner
Ms. Mary Ellen Fogarty
Mr. John Fogelin
Mrs. Lorraine Force
Ms. Nancy P. Forrest
Mrs. Ruth Foster
Ms. Joan D. Fox
Ms. Sharon Francis
Mr. and Mrs. William B. Freedman
Ms. Beth Freeman
Mr. Harold J. Freeman
Ms. Allene Fremier
Mr. Jeryl Fry
Mr. and Mrs. Fred Fuchs
Ms. Angela P. Gaines
Mr. James Gala
Ms. Phyllis Galanis-Fedanzo
Ms. Melvyn L. Gillette
Ms. Marilyn S. Glaim
Mr. Rudolf Glauser
Joyce and Thomas Glidden
Mr. and Mrs. Roger F. Goldstein
Ms. Gail Goldyne
Mrs. Elizabeth Gonda
Dr. Erica T. Goode
Ms. Julia L. Gray
Ms. Marlys T. Green
Mr. Tracy Green
Dr. and Mrs. Richard Greene
Dr. and Mrs. Gabriel Gregoratos
Ms. Gale L. Grinsell
Mr. and Mrs. Arthur Grobe
Mr. and Mrs. Lawrence M. Grossman
Ms. Marlyne L. Hadley
Ms. Shannon Hall
Mrs. Diana S. Halprin
Mr. Glen Hammonds
Mrs. Alfred A. Hampson
Mrs. Julie Harris
Mr. and Mrs. William L. Harris, Jr.
Arthur and Marge Haskell
Mr. and Mrs. Lawrence A. Hauben
Ms. Anne Hawkins and Mr. Jake Sorensen
Ms. Dolores Hawkins and
Mr. Jerome Braun
Mr. George Hayek
Mr. and Mrs. Gerald C. Hayward
Lenore Heffernan
Mr. and Mrs. David M. Heilbron
Mr. Randall Bolton and Ms. Jeanne Heise
Mr. Alvis Hendley and Mr. Robert Eakin
Mozettia Henley
Drs. Barbara and William Hershey
James Hill
Ms. Leslie Hites
Mr. James Hobbs
Mr. and Mrs. Rudolph A. Hoffman
Mr. Kenneth L. Holford
Ms. Lindsay Holmgren and
Mr. John Anderson
Mr. and Mrs. Wayne Hooper
Mr. Michael Hope
Susan Hopkins and Jim Ward
Dr. and Mrs. Richard W. Horrigan
Dr. Edward Lee Howes, Jr.
Ms. Rebecca Hull
Mr. and Mrs. Roger A. Humphrey
Lorelle and Don Hunt
The Huret Family
Mr. William Hyatt
Mr. William Insley
Leonard M. and Flora Lynn Issacson
Mr. and Mrs. Charles Isherwood
Mr. and Mrs. Gene Ives
Mrs. William Jackson, Jr.
Mr. Harry L. Jacobs
Mr. Douglas B. Jensen
Ms. Stephanie Jensen
Ms. Lucy A. John
Mr. and Mrs. Ronald C. Jorgenson
Mr. Kevin A. Kachuck
Mr. and Mrs. Paul Kadden
Richard M. and Susan L. Kaplan
Ms. Kathleen M. Keene
Mr. Donald E. Kelley, Jr.
Ms. Sheila Kelly-Barbour
Dr. and Mrs. Richard L. Kempson
Ms. Pamela L. Kershner
Ms. Nancy H. Kiesling
Ms. Mary Lee Kippenhan
Ms. Lynn Kirshbaum
Don Kite
Ms. Myrna Kizer
Ms. Frances Kleven
Mr. Jeffrey G. Klingman
Mr. and Mrs. Kevin Klotter
Dr. and Mrs. Daniel B. Kooymann
Mr. and Mrs. Jim Koshland
Ms. Hamila Kownacki
Dr. Regina T. Kriss
Mrs. Suzanne Krumbein
The Kitchen Table Foundation
Ms. Olga Labunsky
Ms. Theresa LaMay
Mr. John Lambert
Patrick Lamey and Mary Hughes
Ms. Elizabeth Larned
Mr. and Mrs. Merlin Larson
Mrs. Judith T. Leahy
Dr. and Mrs. Samuel R. Leavitt
Dr. and Mrs. Wolfgang Lederer
Randolph Leerkamp
Ms. Linda Lester
Mr. and Mrs. Gary Letson
Ms. Elizabeth L. Lillard
Ms. Lisa P. Lindelef
Ms. Linda Lockyer
Mr. and Mrs. Robert W. Logan
Ms. Eva C. Lokey
Ms. Carol H. Lokke
Ms. Yvonne Dechant Lorvan
Mr. and Mrs. John B. Lowry
Mrs. William F. Luttgens
Ms. Ruth Lycette
Mr. Gregory Lynn
Ms. Kristin Machnick
Ms. Martha MacKenzie
Ms. Mary Ann Mackey
Mr. Gerald Madden
Ms. Laura Malik
Edward Malloy
Mr. William Manheim
Mr. John A. Mann
Rev. and Mrs. Malcolm Manson
Mr. Stephen Streer and
Mrs. Natalie Marine-Street
Mr. and Mrs. Kenneth Marks
Dr. and Mrs. David W. Martin, Jr.
Mr. Herbert J. Martin
Ms. Lynne Marton
Ms. R. Vernie Mast
Mr. and Mrs. James E. Matheson
Mr. Allan W. May
Mr. William Maybeck
Ms. Carol McCutcheon-Aguilar and
Mr. Luis Aguilar
Mr. and Mrs. James P. McGinley
Mr. Edouard B. McKnight
Ms. Ann B. McLeod
Ms. Kathryn K. McNeil
Mr. James M. McVeigh
Mr. Timothy Meager
Ms. Diane Meconis and
Mr. Eugene Dawydiak
Ms. Karen Weaver Mello
Jane Mermelstein
Ms. Jane P. Riede Meyerhoff
Lillian and James Mitchell
Mr. and Mrs. Kenneth W. Moody
Mr. and Mrs. John A. Moore
Ms. Marcia Moore
Mr. Thomas Moran
Mr. Mike Morris and Ms. Julia Keady
Mr. and Mrs. Greg Morrison
Ms. Linda Morrison and
Mr. Bruce Shipman
Ms. Elaine Morshead
Ms. Susan L. Murphy
Ms. Jane and Mr. Bill Neilson
Ms. Jeanne Newman
Ms. Angela Ng
Harold Nickle
Ms. Lisa Nolan
Ms. Rachel H. Norman
Ms. Margaret Norton
Ms. Sharon Noteboom and Ms. Joan Field
Ms. Gail Oakley
Ms. Patricia O'Connor
Dr. Catherine O'Gara
Dr. Jerome D. Oremland
Ms. Angela Ornelas and Mr. William Hunt
Mr. Greg and Ms. Candace Osborn
Mr. Mahmut Otus
Ms. Elaine Owyang
Ms. Wendy A. Page
Mr. Anil Pal
Mrs. Diane Paradiso
Mr. and Mrs. Derek Parker
Ms. Mary T. Parkison
Stephen Parodi
Ms. Madeleine F. Paterson
Ms. Mary P. Patterson
Ms. Stephanie J. Paula
Ms. Anne Marie Paye
Mrs. Shirley R. Peek
Ms. Miriam L. Perusse
Mr. and Mrs. Sidney V. Peters
Ms. Otila Peterson
Douglas and Leslie Petty
Mr. Robert R. Piper
Mr. and Mrs. William Pitcher
Mr. Anthony Politopoulos
Ms. Barbara S. Poole
Ms. Pat Post
Mr. Matthew Pouliot
Dr. and Mrs. Joseph Presti
Ms. Madeleine Provost
Ms. Judith Radin
Dr. James W. Raitt
Mrs. Leslie B. Rall
Mr. and Mrs. Bertram Raphael
Mr. Morton Raphael
Mr. and Mrs. Alan Raznick
Mr. David Redfern
Mr. Jeffrey Rehfeld
Mr. and Mrs. John A. Reitan
Ms. Pam Reitman
Mr. and Mrs. John Restricker
Dave and Shelley Richanbach
Adam and Christina Richards
Ms. Holly Richards and Mr. Gregory Fucci
Mr. and Mrs. Robert Richards
Charles Robb & Karla Martin

A.C.T. CONTRIBUTORS

Barbara Roberts
 Ms. Muriel Robins
 Mr. Orrin W. Robinson, III
 Marisa Robisch and Vincent Sheffer
 Travis Rogers
 Mr. and Mrs. Michael Roginsky
 Ms. Marguerite Romanello
 Ms. Roberta V. Romberg
 Mrs. Maria E. Ross
 Dr. and Mrs. Marshall Rotterman
 Mrs. William Rubin
 Ms. Anne Rudolph
 Lois and George Rusteika
 Richard and Janet Saalfeld
 Ms. Louise A. Sampson
 Mr. Curtis Sanford
 Willie and Pauline Sanger
 Mr. Jon Sassin
 Mr. and Mrs. Frank C. Savage
 Mr. Dave Sawle
 Ms. Susan Scannon
 Ms. Joan Schatz
 Ms. Nina M. Scheller
 Mr. Paul Schmidt
 Mr. and Mrs. Edward P. Schneider
 Mr. Albert Schroeder
 Mr. and Mrs. Albert L. Schultz
 Ms. Darlene M. Schumacher
 Mr. James H. Schwabacher
 Dr. and Mrs. William L. Schwartz
 Ms. Virginia Scott
 Mrs. Lee D. Seelinger
 Mr. Bernard Segal
 Dr. and Mrs. Steven P. Segal
 Mr. Ben Sevilla
 Ms. Louise Shalit
 Dr. and Mrs. James Shapiro
 Ms. Ann M. Shaw
 Mr. William M. Siegel
 Ms. Helen Siiteri
 Mr. and Mrs. Leslie E. Simmonds
 Ms. Debra Simons
 Ms. Patricia Sims
 The Skarshaug Family
 Miss Deanna K. Smith
 Mrs. Doris K. Smith
 Mr. and Mrs. Harold G. Smith
 Mr. Robert N. Smith
 Ms. Audrey Sockolov
 Mr. and Mrs. Christopher Solomon
 Ms. Charlene Son
 Mr. Bob Spagat and Ms. Toni Raif
 Ms. Janet Y Spears
 Mr. Steven A. Spencer
 Mr. Tony Spruill and Mr. Ben Bayol
 Mr. Herbert Steierman
 Ms. Kat Taylor and Mr. Tom Steyer
 The Stollmeyer Family Fund of the Marin
 Community Foundation
 Dr. and Mrs. G. Cook Story
 Ms. Marguerite C. Stricklin
 Mr. and Mrs. J. Stroeh
 Mr. John C. Stuart
 Mr. Joseph Sturkey
 Mr. and Mrs. George Sundby
 Ms. Phyllis Sutton
 Sven and Suzanne Svendsen
 Ms. Sandy Swenson
 Ms. Kim Szelog
 Ms. Marilyn E. Taghon
 Teresa and Thomas Tagliarini
 Ms. Lisa Taruffelli & Mr. Tarek Azaza
 Mr. Gene Tate
 Mr. Jeffrey Taylor
 Ms. Alison Teaman and
 Mr. Michael Yovino-Young
 Mr. Bill Tellini
 Mr. and Mrs. Robert Thomas
 Mr. Bruce Thompson

Ms. Suzie S. Thorn
 Mr. and Mrs. Joel C. Thornley
 Mr. and Mrs. Robert Toll
 Ms. Mary Topliff
 Mr. Robert T. Trabucco
 Ms. Ellen B. Turbow
 Mr. Charles Tuttle
 Mr. Richard Tywoniak
 Mr. and Mrs. Everett Upham
 Robijn Van Giesen
 Mr. and Mrs. Peter Vanderbilt
 Mrs. Darlene P. Vian and
 Mr. Brian McCune
 Ms. Gretchen Von Duering
 Mr. and Mrs. Curtis H. Vose
 Mr. Rainer Wachalovsky
 Ms. Gloria Wagner
 Damon M. Walcott, M.D.
 Drs. William and Diane Wara
 Emily and Robert Warden
 Mr. Douglass J. Warner
 Ms. Margaret Warton and
 Mr. Steve Benting
 Ms. Meredith J. Watts
 Ms. Christine Webb
 Dr. Samuel G. Weeks
 Mr. David Weidner
 Melissa and Jonathan Weinberg
 Mrs. Patsy Evans Weiss
 Mr. Nils Welin
 Mr. Ted B. Wertheimer
 Ann and Scott Westbrook
 Mr. Robert Weston
 Mr. Keith Wetmore
 Dr. and Mrs. Lewis Wexler
 Anne Wickers
 Ms. Jean Wilcox
 Mr. John A. Willhalm
 Barbara Wills
 Ms. Cynthia Wilsey
 Cliff and Sally L. Wilson
 Ms. Laura Winslow
 Ms. Bonnie Winston
 Ms. Marcia E. Wolfe
 Mr. and Mrs. Wil S. Wong
 Mr. Barrett R. Woodruff
 Mr. Joseph A. Woods, Jr.
 Mrs. Glea G. Wylie
 Jerry and Julie Yaffee
 Mr. John Yavorsky
 Mrs. Susan L. Zare
 Mr. Irving Zaretsky
 Mr. Michael Zenker & Ms. Leslie Alston
 Dr. Catherine Y. Zimmerman
 Ms. Ann Zinck and Mr. Phillip Laughlin
 Anonymous (7)



Mort Fleishhacker, *Co-chair*
 Joan Danforth, *Co-chair*
 Richard H. Harding, *Co-chair*

The following individuals have generously provided for A.C.T. in their estate plans.

Judith and David Anderson
 Nancy Axelrod
 Teveia Rose Barnes and Alan Sankin
 Arthur H. Bredenbeck
 Bruce Carlton and Richard McCall
 Ronald Casassa
 Joan Danforth
 The Estate of William S. and
 Mary Jane Derwiler

Frannie and Mort Fleishhacker
 The Estate of Mary Gamburg
 Marilee K. Gardner
 Hall Byther and Phillip E. Goddard
 The Estate of Mrs. Lester G. Hamilton
 Richard H. Harding
 Kent and Jeanne Harvey
 The Estate of Harold R. Hollinger
 William S. Howe Jr.
 Stephen and Elizabeth Johnson
 Heather M. Kitchen
 Jeffrey P. Malloy
 John B. McCallister
 Burt and Deedee McMurtry
 Michael L. Mellor
 F. Eugene and Mary S. Metz
 J. Sanford Miller
 Shepard P. Pollack and Paulette Long
 Gerald B. Rosenstein
 The Estate of Charles Sassoon
 Brian Savard
 Harold E. Segelstad
 Andrew Smith
 Cheryl Sorokin
 Ruth and Alan Stein
 Clifford J. Stevens and Virginia C. Whittier
 Jean Sward
 Marvin Tanigawa
 Shirley Wilson Victor
 Nadine Walas
 Scott M. Walton
 Barry Lawson Williams
 Anonymous (7)

MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community were remembered or honored with gifts made in their names.

Billy Angstadt
 Donald Armstrong
 Ralph Bardoff
 Brian Clearwater
 Nan Crowley
 Nancy Darling
 Mrs. Bradford Dillman
 Walter Dobranski
 Roger Dwinell
 Leslie Eberhard
 Mortimer and Frannie Fleishhacker
 Bill Gibson
 Sharon Gould
 Ronda Gruber
 Gloria J. A. Guth
 Barbara Hake
 Erika Hills
 Jean Rathjen Jackson and
 Ms. Shirley McChesney
 Ruth Kobart
 Herman Lake
 Eric Landisman
 Joe Landisman
 Ellie Mack
 Beatrice Manley
 Mary Metz
 Florence M. Newlin
 Mrs. Palomares
 Dennis Powers
 Meg Quigley
 Prentice Sack
 Lydia Stern
 Katherine C. Stoney
 Mary G. Treser
 The William Ball Memorial Fellowship Fund
 Matthew Wilson Jr.

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made by their employees to A.C.T., multiplying the impact of those contributions. A.C.T. extends its gratitude to these corporations and invites all their employees to join in supporting theater in the San Francisco Bay Area.

Adobe Systems, Inc.
 Alexander and Baldwin, Inc.
 Altria Group, Inc.
 AMD Inc.
 Amgen Foundation
 AOL International
 Applera Corporation
 Applied Biosystems, Inc.
 AT&T
 Baker & McKenzie
 Bank of America Corporation
 Barclays Global Investors
 The Boeing Company
 The Capital Group Companies
 Caterpillar Inc.
 Charles Schwab & Co., Inc.
 ChevronTexaco
 Cingular Wireless
 Citigroup
 CNA Surety
 Compaq Computer Corporation
 DFS Group Limited
 Electronic Arts
 Federated Department Stores
 Gap Inc.
 GATX Corporation
 GE Foundation
 Genentech, Inc.
 Gill Foundation
 Google
 Guidant
 The William and Flora Hewlett
 Foundation
 Hewlett-Packard Company
 IBM Corporation
 Intel
 The James Irvine Foundation
 JPMorgan Chase & Co.
 Johnson and Johnson Family of Companies
 Jones Lang LaSalle
 Kaiser Permanente
 Kemper Insurance Companies
 Levi Strauss and Co.
 Lockheed Martin Corporation
 The McGraw-Hill Companies
 Merrill Lynch and Co.
 Microsoft Corporation
 Morrison & Foerster LLP
 The Newhall Land and Farming Company
 Northwestern Mutual
 The David and Lucile Packard Foundation
 PG&E Corporation
 R. H. Donnelley Corporation
 Sallie Mae
 SBC Communications, Inc.
 Space Systems/Loral
 State Farm Insurance Companies
 Sun Microsystems, Inc.
 Symantec
 Tenet Healthcare Corporation
 Time Warner
 Unilever United States, Inc.
 Union Bank of California
 Visa International
 Wachovia
 Washington Mutual
 Wells Fargo & Company
 Zephyr Real Estate

A.C.T. CONTRIBUTORS

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for 11 of this country's most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions of \$1,000 or more to National Corporate Theatre Fund:

BENEFACTORS (\$20,000 AND ABOVE)

Altria Group, Inc.
American Express Company
Broad Street, Inc.*
Ernst & Young
KPMG
Praxis Media/Palace Production Center/
Rabbit Ears Entertainment
Verizon

PACESETTERS (\$15,000–\$19,999)

Bank of America
Cisco Systems
Davis, Polk & Wardwell
Goldman, Sachs & Co.
JPMorgan Chase
Lehman Brothers
Merrill Lynch & Co., Inc.
Morgan Stanley
Pfizer, Inc.
Time Warner
UBS

DONORS (\$10,000–\$14,999)

Bingham McCutchen LLP
Bloomberg LLP
Credit Suisse First Boston
The Dorsey & Whitney Foundation
Marsh and McLennan Companies, Inc.
Mayer, Brown, Rowe & Maw LLP
MetLife Foundation
Ogilvy & Mather New York
Skadden, Arps, Slate, Meagher
and Flom LLP
Willkie Farr & Gallagher LLP

SUPPORTERS (\$1,000–\$9,999)

Bank of New York
Berkowitz, Trager & Trager
Bristol-Myers Squibb Company
Colgate-Palmolive Company
Dramatists Play Service, Inc.
Fairfield University
Freshfields, Brukhaus, Deringer LLP
Jujamcyn Theaters
Professional Risk Managers
RSM McGladrey, Inc.
Shubert Organization
Newsweek
New York State Council on the Arts
Professional Risk Managers
RSM McGladrey, Inc.
Shubert Organization
Stanton Crenshaw Communications
Watson Wyatt & Company
William Morris Agency, Inc.

NCTF FUND FOR THEATRE EDUCATION

Citigroup
Paul Newman

INDIVIDUALS/FOUNDATIONS

Kay Allaire
Mitchell Auslander
Paula Black
Raymond A. & Jacqueline Boyce
James E. Buckley
Steven Bunson
Christopher Campbell
Louis Cancelmi
Jason Chandler
John R. Dutt
The Rosalyn & Irwin Engelman
Philanthropic Fund
Bruce R. Ewing
Patricia Follert
Margaret and John Gagliardi Charitable
Foundation
Ted Geier
Jennifer P. Goodale & Mark Russell
The William and Diana Romney Gray
Family Foundation
Patricia Hennebry
Nathan & Joan Hirsch
John and Janet Kornreich Charitable
Foundation
L. Michael Lancini
Jerry W. Levin
Miles and Kirk McKie
Jerome and Roslyn Meyer
Aldo Papone
Edison Peres
Thomas C. Quick
Joe and Mary Lou Quinlan
Elisabeth Schwabe
Jaye and Joe Semrod
Seinfeld Family Foundation
Barry Sheehy
George and Pamela Smith
Janet True
Evelyn Mack Truitt
James S. Turley
Michael A. Wall

*Includes in-kind support
**For New York's Best Kept Secret: NCTF
Featured Off-Broadway Theatres

A NOTE ON SOURCES

continued from page 19

red-hot crucibles: confession and penance." Money, he declares, is the worst of all evils, and the Salvation Army hall "is the hot furnace heated by your contempt for all mean things." He hurls the money into the air and it flutters to the feet of the stunned audience. A mad panic for the 60,000 ensues, as the audience of the purified scrambles for whatever it can get, and salvation be damned. One can hear, in a different key, this scene replayed near the end of *Happy End*.

Other source material was drawn from newspapers and fieldwork, some of which had been collected previously for other work. Brecht and Hauptmann were inveterate newspaper readers, and Hauptmann, according to the Brecht scholar John Willet, "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 businessmen.

Finally, Europeans were very familiar with American popular culture—music, films, and plays flooded Europe during the 1920s. Hauptmann and Brecht imbibed 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 COMPOSITION OF OPPOSITES

continued from page 21

natural way for the actors to sing without being quite so aware of singing, so to speak. It's great to start with what they're familiar with, and build on their strengths.

HOW IS THE *HAPPY END* BAND INVOLVED THROUGHOUT THE SHOW? IT LOOKS FROM THE SCENIC DESIGN LIKE AN UNUSUAL INTEGRATION OF MUSICIANS AND CAST, SINCE THE BAND WON'T BE IN AN ORCHESTRA PIT.

Yes, we're going to be on a platform upstage. It does present some challenges. If the band were just in the pit, I would have direct eye contact with the stage and with all the singers, and there's a great advantage to that. In this case, the cast is going to be watching me on monitors on the balcony rail. They will be able to see me, but I won't be able to prompt them if anything goes wrong [*laugh*]. But I do think that actually having the band integrated into the set provides many more advantages than disadvantages. It was something Carey wanted to do from the beginning, to have us up there and visible. I think it's a great choice because the music is such an integral part of this production. The band is not just a separate musical entity, but is very wrapped up in everything that makes it *Happy End*. ■

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Jeffrey P. Malloy
General Manager

ARTISTIC

Johanna Pfaelzer, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Michael Paller, *Dramaturg*
Greg Hubbard, *Casting Associate*
Vinly Eng, *Producing Associate*

Associate Artists

René Augesen
Steven Anthony Jones
Craig Slaughter
Gregory Wallace

Directors

Wendy Gorling
Lillian Groag
Israel Hicks
Morris Panych
Carey Perloff
Peter Riegert
Ruben Santiago-Hudson
Anna D. Shapiro

Choreographers

Val Caniparoli
John Carrafa

Composers

Karl Lundeberg
Broderick Santiago
Bill Sims, Jr.

Musical Directors

Laura Burton
Constantine Kitsopoulos

PRODUCTION

Jeff Rowlings, *Production Manager*
Jared Hirsch, *Associate Production Manager*
Miesha Brodsky, *Assistant Production Manager*
Marion Bechthold, *Production Administrator*

Designers

John Arnone, *Scenery*
Michael Carnahan, *Scenery*
Kent Dorsey, *Scenery*
Donald Eastman, *Scenery*
Ralph Funicello, *Scenery*
David Korins, *Scenery*
Ken MacDonald, *Scenery*
Walt Spangler, *Scenery*
Beaver Bauer, *Costumes*
Nancy Bryant, *Costumes*
Candice Donnelly, *Costumes*
Christine Dougherty, *Costumes*
Callie Floor, *Costumes*
Karen Perry, *Costumes*
Sandra Woodall, *Costumes*
Alan Brodie, *Lighting*
Russell H. Champa, *Lighting*
Jane Cox, *Lighting*
Alexander V. Nichols, *Lighting*
Nancy Schertler, *Lighting*
Robert Wierzel, *Lighting*
Michael Bodeen, *Sound*
Jeff Curtis, *Sound*
Garth Hemphill, *Sound*
Lindsay Jones, *Sound*
Rob Milburn, *Sound*
Fitz Patton, *Sound*
Jake Rodriguez, *Sound*

Design Associates

James J. Fenton, *Scenery*
Robert J. Hahn, *Lighting*

Coaches

David Maier, *Fight Director*
Deborah Sussel, *Vocal and Dialects*

Stage Management

Elisa Guthertz, *Head Stage Manager*
Dick Daley, Jan Hodgson, Joseph Smelser,
Kimberly Mark Webb, *Stage Managers*
Heath Belden, Peter Jotkus, Katherine
Riemann, Stephanie Schliemann, Cindy
Shaw, *Assistant Stage Managers*

Scene Shop

Adam Bennes, *Shop Foreman*
Tommy Ehline, *Lead Builder*
James Gernand, Jonathan Young, *Mechanics*
Lindsley Mantoan, *Purchasing Agent*

Paint Shop

Demarest Campbell, *Charge Scenic Artist*
Jennifer Bennes, B. J. Frederickson,
Scenic Artists

Properties Shop

Ryan L. Parham, *Supervisor*
Pegeen McGhan, *Assistant*
Rebecca Helgeson, *Artisan*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Emily Horton, *Design Assistant*
Thiem Ma, *Tailor*
Amanda Jagla, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Bogges, *Accessories Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Geary Theater Stage Staff

Suzanna Bailey, *Sound Head*
Maurice Beesley, *Head Carpenter*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
Tim Wilson, *Head Electrician*
Mark Pugh, Tim Tunks, Uwe Willenbacher,
Stagehands
John Karr, *Wardrobe Supervisor*
Tavissa Quillyn Granger, *Wardrobe Assistant*
Robert Mrazik, *Hair and Makeup Supervisor*

Costume Rentals

Callie Floor, *Supervisor*
Angie Wilson, *Rentals Assistant*

Interns

Alex Marshall, Phoebe Weiss, *Stage Management*
Jeremy Parr, *Costume Rentals*
Adriane Sherburn-Zimmer, *Properties*

ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Company Management Assistant*
Vivien Baldwin, *Executive Assistant/Board Liaison*
Natalie Anaston, *Receptionist*

Development

Leslie Bires, *Corporate Sponsorship Manager*
Jenn Chapin, *Campaign Manager*
Peter Coyne, *Manager of Foundation & Govt. Relations*
Jamie Johnson, *Campaign Manager*
Audrey Lee, *Individual Gifts Coordinator*
Leslie McNicol, *Donor Systems Coordinator*
Matthew Nareff, *Individual Gifts Manager*
Amelia Schultz, *Manager of Special Events*
Tim M. Whalen, *Director*

Finance

Jim Neuner, *Controller*
Sharon Boyce, Matt Jones, Linda Lauter,
Associates
Kate Stewart, *Human Resources Manager*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Associate*
Conchita Robson, *Macintosh IT Associate*

Marketing & Public Relations

Scott Walton, *Director*
Valerie York, *Marketing Manager*
Jon Wolanske, *Press Representative*
Randy Taradash, *Marketing Events and Promotions Manager*
Amelia Nardinelli, *Graphic Designer*
Edward Budworth, *Group Sales Representative*
Manjula Martin, *Copyeditor/Writer*
Brett Conner, *Marketing and Public Relations Associate*
Rebecca Mundok, *Marketing and Public Relations Intern*
Carlo Flores, *Graphic Design Assistant*

Publications

Elizabeth Brodersen, *Editor*
Jessica Werner, *Contributing Editor*
Margot Melcon, *Publications Assistant*

Ticket Services

Richard Bernier, *Box Office Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Jim Donovan,
Joey Rich, Ranielle de la Rosa, Sam
Kekoa Wilson, *Treasurers*

Teleservices

Jenn McMahon, *Manager*
Maggie Alpar, Kim Clark, Christopher Dahl,
Nancy Hermione, Lloyd Margoit, Doug
Ross, Ron Stewart, Walter Tanner, Gaya
Tinmahan, Florence Lemaitre Tobener,
Molly Viebrock, *Agents*

Front of House

Larry Vales, *Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, Colleen Rosby, *Assistant House Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/Geary Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Jeffrey Warren, *Facilities Crew*
Curtis Carr, Jr., Richard Supinsky, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slaughter, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Jack Sharrar, *Director of Academic Affairs*
Sara Daniels, *Director of Student Affairs*
Jerry Lopez, *Director of Financial Aid*
Thuy-Tu Tran, *Financial Aid Assistant*
Laura Marett, *Conservatory Associate*
Ashley Pivarnik, *Conservatory Associate*
Stephanie DeMott, *Young Conservatory Associate*
Joel Frangquist, *Technical Director*
Larry Krause, *Assistant Technical Director*
Matt Jones, *Bursar/Payroll Administrator*
Alison Augustin, *Volunteer*

Master of Fine Arts Program

René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Frank Ottiwell, *Alexander Technique*
Michael Paller, *Director of Humanities*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*

Associate Core Faculty

Glenn Canin, *Alexander Technique*
Dawn-Elin Fraser, *Speech, Verbal Action*

Adjunct Faculty

Mary Baird, *Voice*
Bonita Bradley, *Character Embodiment*
Leslie Felbain, *Clown and Mask*
Gregory Hoffman, *Combat/Weapons*
Warren David Keith, *Acting*
Debra Lambert, *Singing*
Domenique Lozano, *Acting*
Peter Maleitzke, *Singing*
Karl Ramsey, *Combat/Weapons*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement/Physical Acting/Clowning*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice & Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Glenn Canin, *Alexander Technique*
Melissa Carey, *Acting, Voice & Speech*
Kevin Crook, *Acting, Improvisation*
Christin Davis, *Acting*
Ann Farrar, *Acting, Auditions*
Anthony Fusco, *Acting*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater*
Greg Hubbard, *On-Camera Acting*
W.D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Michael Mohammed, *Musical Theater*
Kari Prindl, *Alexander Technique*
Pamela Ricard, *Acting*
Vivian Sam, *Musical Theater, Dance*
Joie Seldon, *On-Camera Acting*
Craig Slaughter, *Director, Acting*
Brian Stevens, *Acting, Physical Character*
James Wagner, *Acting*
Krista Wigle, *Musical Theater*

New Plays Program

Constance Congdon, Timothy Mason
Resident Playwrights

Accompanists

John Conway
Robert Rutt

Library Staff

Jean Wilcox, *Library Coordinator Volunteer*
G. David Anderson, Elena Balashova, Joan Cahill, Barbara Corhsren, Elaine Foreman, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Ann Morales, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Sam Thal, Sylvia Coe Tolk, Nancy Zinn, *Library Volunteers*

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-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

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

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

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. 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 on sale at the souvenir desk 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.

Beeper!

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

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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

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

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

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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



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

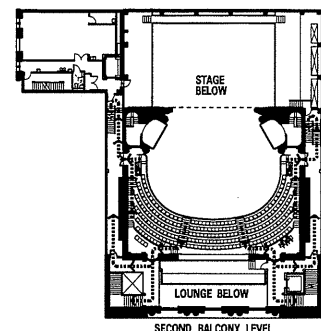
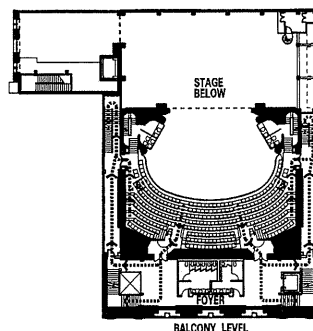
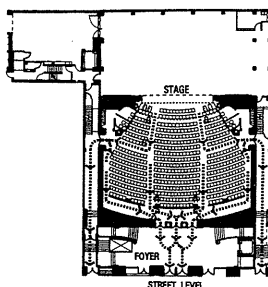


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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

GEARY THEATER EXITS



Make it Last.



© 2006 Mellon Financial Corporation

Across market cycles. Over generations. Beyond expectations.
The Practice of Wealth Management.®



Mellon

Wealth Planning • Investment Management • Private Banking • Family Office Services • Business Banking • Charitable Gift Services
Please contact Jack Cortis, Regional President, at 415-951-4153. mellonprivatewealth.com