

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

A MUSICAL THRILLER

SWEENEY



TODD

THE DEMON BARBER OF
FLEET STREET

Music and Lyrics by **Stephen Sondheim** Book by **Hugh Wheeler**

From an Adaptation by **Christopher Bond**

Directed and Designed by **John Doyle**

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ABOUT A.C.T.



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 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the

reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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



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

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A.C.T. Box Office
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A.C.T. Website
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FROM THE EXECUTIVE DIRECTOR

LISA KOHLER



Dear Friends,

Welcome to A.C.T.'s 41st season in San Francisco. Last season's anniversary was a wonderful time to celebrate many milestones in the company's history: completing four decades of producing great theater for a cumulative audience

of more than seven million arts lovers; honoring generations of outstanding actors trained in our conservatory's programs, many of whom came together for A.C.T.'s first ever alumni homecoming weekend last November; producing and developing new works by playwrights including Giles Havergal, Carey Perloff, Constance Congdon, and José Rivera in our First Look and second stage series; breaking attendance and contribution records at our Ruby Jubilee fundraising event in the spring.

A personal highlight for me was A.C.T.'s world premiere production of Philip Kan Gotanda's *After the War*—a “homegrown” project on which we collaborated with Philip over a three-year period. Our audience gave tremendous support to us throughout the process from the first readings through the preproduction period right through the final curtain. Without you—our audience—we could not undertake this kind of project. It is all of you who continue to encourage us to take risks and face the unknown: Will our audience be transformed by our offerings and will their lives be enhanced by the experience we are providing? Or are we going to provide an important new antidote to insomnia? Producing new work allows us to stretch ourselves, and we are delighted that this new work brought together many of the communities that make San Francisco the richly diverse city it is.

While celebrating the joys of A.C.T.'s prolific 40-year history and looking back on the accomplishments of the company, we have at the same time been looking eagerly toward the future. As a leading force in the American theater, A.C.T. bears a unique responsibility, one we all take very seriously. Over the course of the last two seasons, members of A.C.T.'s senior management have concentrated on the development of a new five-year strategic plan that will enable us to maximize synergies within the artistic and educational life of the organization. At the same time, we have continued to work towards ensuring A.C.T.'s fiscal strength in order to enable us to invest deeply in producing the best possible theater for you.

In the coming months we will be sharing elements of that plan with you and enlisting your feedback and support as we begin to put the plan into action. Our audience plays a fundamental role in every aspect of A.C.T.'s life—you are our foundation and, metaphorically speaking, it is on your shoulders we stand. I urge you to share your thoughts with us, by email (feedback@act-sf.org) or by letter (A.C.T., 30 Grant Avenue, San Francisco, CA 94108).

Meanwhile, we are thrilled to begin the season with John Doyle's imaginative vision of *Sweeney Todd*. We hope that you enjoy this production and the entire season of plays. Thank you for your encouragement and support—we will continue to give you our best work.

Sincerely,

Heather Kitchen

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Made possible by The William and Flora Hewlett Foundation Fund for New Works, an endowed fund of *The Next Generation Campaign*. Major support for A.C.T.'s new-play productions has been provided by the Richard and Rhoda Goldman Fund.



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

presents

SWEENEY TODD

THE DEMON BARBER OF
FLEET STREET

Music and Lyrics by
Stephen Sondheim

Book by
Hugh Wheeler

From an Adaptation by Christopher Bond

Originally directed on Broadway by **Harold Prince**

Lighting by **Richard G. Jones**

Sound by **Dan Moses Schreier**

Musical Supervision and Orchestrations by **Sarah Travis**

Directed and Designed by **John Doyle**

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<i>Makeup by</i>	Angelina Avallone
<i>Music Coordinator</i>	John Miller
<i>Production Stage Manager</i>	Newton Cole
<i>Associate Director</i>	Adam John Hunter

Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards
In association with Dean and Judy Manos



Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

SWEENEY TODD

THE DEBON BURLER OF
FLEET STREET

THE CAST

<i>Jonas Fogg</i>	John Arbo
<i>Tobias</i>	Edmund Bagnell
<i>Judge Turpin</i>	Keith Buterbaugh
<i>Beggar Woman</i>	Diana DiMarzio
<i>The Beadle</i>	Benjamin Eakeley
<i>Sweeney Todd</i>	David Hess
<i>Mrs. Lovett</i>	Judy Kaye
<i>Anthony</i>	Benjamin Magnuson
<i>Johanna</i>	Lauren Molina
<i>Pirelli</i>	Katrina Yaukey

STANDBYS

Edwin Cahill—*Jonas Fogg, Tobias, The Beadle, Anthony*
 David Garry—*Judge Turpin, The Beadle, Sweeney Todd*
 Elisa Winter—*Johanna, Pirelli, Jonas Fogg*
 Jessica Wright—*Beggar Woman, Mrs. Lovett*

STAGE MANAGEMENT STAFF

Newton Cole, *Production Stage Manager*
 Kimberly Mark Webb, *Stage Manager*
 Danielle Callaghan, Hannah Cohen, *Production Assistants*

ADDITIONAL CREDITS

<i>Synthesizer Programming</i>	Randy Cohen
<i>Associate Set Designer</i>	Ted LeFevre
<i>Associate Lighting Designer</i>	Paul Miller
<i>Assistant Lighting Designer</i>	Joel Shier
<i>Sound Design Assistant</i>	David Bullard
<i>Production Sound Engineer</i>	Lucas Indelicato
<i>Wardrobe Coordinator</i>	Penny Davis

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THE NEXT GENERATION CAMPAIGN ANNOUNCES MILLION DOLLAR CHALLENGE!

As A.C.T. begins its 41st season in San Francisco, we are pleased to announce that the Next Generation Campaign Committee has to date raised more than \$23 million towards the \$25 million goal set to establish a permanent endowment for the theater.

To encourage greater participation in *The Next Generation Campaign*, close friends of A.C.T. have issued a challenge to the audience: they will **match all new or increased gifts** to A.C.T. this season dollar for dollar up to **\$1 million!**

Representatives of A.C.T. will be contacting you in the near future to ask for your participation in *The Next Generation Campaign*. Please help us meet this generous challenge and double the impact of your gift this season by joining those who have already made commitments to the future of A.C.T.

Thanks to its immensely loyal audience, A.C.T. has become a San Francisco Bay Area cultural treasure and a nationally respected leader in actor training. Now A.C.T. has the very real opportunity to move to a new level of excellence—to stage more ambitious productions featuring distinguished visiting artists, to attract a greater number of top-tier students and faculty to the conservatory, and to strengthen the company's ability to commission and develop the provocative new works that keep theater vibrant.

To take this major creative leap forward, A.C.T. will need everyone's help. All gifts to *The Next Generation Campaign*, large and small, will make a difference as we strive to build the financial foundation necessary for A.C.T. to commit to ever greater artistic challenges.



TOP TO BOTTOM: (L TO R) KEN RUTA, KATHLEEN WIDDOES, AND PHILIP KERR IN *THE CIRCLE*; DEBORAH SUSSEL INSTRUCTS MATTHEW NICKLAW (M.F.A. PROGRAM CLASS OF 2007) IN A SPEECH CLASS; HIRO KANAGAWA AND SALA IWAMATSU IN *AFTER THE WAR* (PHOTOS BY KEVIN BERNE).

THE NEXT GENERATION CAMPAIGN



A.C.T. gratefully acknowledges the following donors to *The Next Generation Campaign*, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. For more information, contact Jamie Johnson at 415.439.2464 or jjohnson@act-sf.org.

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SWEENEY TODD

THE DEPRAVED BARBER OF
FLEET STREET

MUSICAL NUMBERS

ACT I

“The Ballad of Sweeney Todd”	Tobias, Sweeney Todd, Company
“No Place Like London”	Anthony, Sweeney Todd, Beggar Woman
“The Barber and His Wife”	Sweeney Todd
“The Worst Pies in London”	Mrs. Lovett
“Poor Thing”	Mrs. Lovett
“My Friends”	Sweeney Todd, Mrs. Lovett
“Green Finch and Linnet Bird”	Johanna
“Ah, Miss”	Anthony, Johanna, Beggar Woman
“Johanna”	Anthony
“Pirelli’s Miracle Elixir”	Tobias, Company
“The Contest”	Pirelli
“Johanna”	Judge Turpin
“Wait”	Mrs. Lovett
“Kiss Me”	Johanna, Anthony
“Ladies in Their Sensitivities”	The Beadle
“Quartet”	Johanna, Anthony, The Beadle, Judge Turpin
“Pretty Women”	Sweeney Todd, Judge Turpin
“Epiphany”	Sweeney Todd
“A Little Priest”	Mrs. Lovett

There will be one 15-minute intermission.

ACT II

“God, That’s Good!”	Tobias, Mrs. Lovett, Sweeney Todd, Company
“Johanna”	Anthony, Sweeney Todd, Beggar Woman, Johanna
“By the Sea”	Mrs. Lovett
“Not While I’m Around”	Tobias, Mrs. Lovett
“Parlor Songs”	The Beadle, Mrs. Lovett
“City on Fire!”	Tobias, Johanna, Anthony, Company
“Final Sequence”	Anthony, Beggar Woman, Sweeney Todd, Judge Turpin Mrs. Lovett, Johanna, Tobias
“The Ballad of Sweeney Todd”	Tobias, Sweeney Todd, Company

John Arbo—*Bass*
 Edmund Bagnell—*Violin, Clarinet*
 Keith Buterbaugh—*Trumpet, Orchestra Bells, Percussion*
 Diana DiMarzio—*Clarinet, Keyboard*
 Benjamin Eakeley—*Clarinet, Keyboard, Saxophone*
 David Hess—*Trumpet, Orchestra Bells, Percussion*
 Judy Kaye—*Tuba, Orchestra Bells, Percussion*
 Benjamin Magnuson—*Cello, Keyboard*
 Lauren Molina—*Cello*
 Katrina Yaukey—*Accordion, Keyboard, Flute*

STANDBYS

Edwin Cahill—*Keyboard, Clarinet*
 David Garry—*Trumpet, Orchestra Bells, Clarinet, Percussion*
 Elisa Winter—*Keyboard, Cello, Accordion, Flute*
 Jessica Wright—*Orchestra Bells, Clarinet, Violin, Tuba, Percussion*

SWEENEY INCARNATIONS

BY ELIZABETH BRODERSEN



SUNDAY MORNING, ENGRAVED BY GEORGE HUNT, AFTER A COLOR LITHO BY THEODORE LANE (1800-28)

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When London's murderous barber first made his appearance in an 1846 "penny dreadful" (a popular tabloid of Victorian England), Sweeney Todd began a century-and-a-half career of titillating audiences with tales of his bloody deeds. Todd's purported exploits were initially serialized in the story "The String of Pearls: A Romance," attributed to Thomas Peckett Prest; soon thereafter playwright George Dibdin Pitt created a theatrical adaptation for the stage. Advertised as "founded on fact," and set in the reign of George II, the play debuted March 1, 1847, at the Hoxton Theatre, a notorious London "bloodbath"—a theater specializing in sensational melodramas with generous amounts of sex and violence. The enormous success of Dibdin Pitt's play inspired dozens of imitations, which continued to be produced in and around London throughout the 19th and early 20th century.

Cut to 1973, when Christopher Bond's *Sweeney Todd: The Demon Barber of Fleet Street* opened in London at the Theatre Royal Stratford East. Among the show's fans was composer/lyricist Stephen Sondheim—already recognized for his daring, sophisticated musical explorations of the complexities of modern life—who appreciated the tale's richly melodramatic potential. Sondheim recruited writer Hugh Wheeler to

collaborate with him on creating a musical treatment of Bond's play. Bond, like Sondheim and Wheeler after him, had found in Sweeney's gruesome tragedy a means of dramatizing the most potent aspects of human experience. "We care about the characters in *Sweeney* because they care about each other; and on a good night we plunge headlong to triumph and disaster with them," wrote Bond later in the introduction to the published text of Sondheim and Wheeler's musical. "The people in *Sweeney* are fuelled by basic and simple human emotions: greed, lust, vengeance, and a desire to love and be loved in return. They inhabit a corrupt, unjust, and dangerous world, but this should tend to intensify their humanity rather than destroy it."

Sondheim and Wheeler's *Sweeney Todd: The Demon Barber of Fleet Street* opened at Broadway's Uris Theatre in 1979 in a production directed by Harold Prince and starring Angela Lansbury and Len Cariou. The recipient of eight Tony Awards, *Sweeney Todd* was instantly recognized as a masterpiece and established Sondheim, in the words of *New Yorker* critic John Lahr, as "a kind of god of the musical theater."

Sweeney went on to be produced dozens of times, most famously in Susan H. Schulman's 1989 Broadway revival and Declan Donnellan's 1993 production for the Royal National Theatre.

... SOMETHING COMPLETELY DIFFERENT

And then along came John Doyle. A British theater director who has in his distinguished career run four theaters as artistic director and staged more than 200 productions, in 1992 Doyle found himself at Liverpool's Everyman Theatre with the desire to direct Leonard Bernstein's *Candide*—and almost no budget. No stranger to the financial strictures imposed on nonprofit regional theaters—especially in Thatcher's Britain—he realized he had just enough money to pay either a cast or an orchestra, but not both. So he found a way to make 12 actor-musicians fill both job descriptions. In the process, he discovered a radical new way of making musical theater.

Several years later, while at the Watermill Theatre in the Berkshire countryside, he once again found himself working with minimal resources on a tiny stage. Asked to direct *Sweeney Todd* as a way of bringing much-needed cash to the theater, he decided to strip Sondheim's legendary musical down to its essence and look at it completely afresh.

Working with collaborator Sarah Travis, Doyle set about the enormous challenge of interpreting Sondheim's complex book and score—originally performed on Broadway by a 27-piece orchestra—for ten actors who would have to remain onstage during the entire performance, playing their own roles while accompanying their castmates on a variety of instruments. Travis simplified Sondheim's scene change music, while Doyle reconceived the stage setting, placing the action in a mental institution where the story is played out in a stark environment inhabited by inmates/performers wearing bloody lab coats and wielding simple, evocative props, as well as their orchestral instruments. Gone was Prince's epic mechanistic rendition of newly industrialized London, including Sweeney's infamous trapdoor barber chair. The result is a relentlessly focused chamber piece that lays bare the dark humanism of the original story and the extreme weirdness of the characters.

Doyle took a hands-on approach to creating his own Sweeney world. "I went and found the original operating theater, Guys Hospital in London, where they have got buckets at the four corners and a black table in the middle of the room, white enamel buckets where they collected the blood when the amputations were being done," he described the process in a radio interview for American Theatre Wing in 2006. "The barbers of the East End were the people who went and did the amputations before anesthetic. That's where the imagery comes from.

"For me, everything must earn its place on the stage," he has said. "Everything has to be carefully selected and in perfect order and hopefully uncluttered. . . . My own taste . . . is about simplicity. I don't like 'stuff' when I tell a story; never have done. I mustn't sound pompous, but, to me, if any form of theater is going to survive, we have to ask the audience to do some imaginative work."

The Watermill production generated such positive response that it soon moved to London's West End, where critical reaction to the concentrated potency of Doyle and Travis's interpretation was equally favorable. Lyn Gardner of the *Guardian* described *Sweeney* as "a dark dissection of the heart" in which "the lyrical and the horrific are perfectly matched," while the *Times*'s Michael Billington observed, "You may not get the barber's chair, but you get a strong sense of a man in the grip of slaughterous madness."

BACK TO BROADWAY

Tipped off by friends that he should check out this unconventional new interpretation of his work, Sondheim saw the London production and very much liked what he saw. So much so that a Broadway production was soon in the works, with Sondheim an enthusiastic participant.

"When I first wrote this thing all I wanted to do was write a horror story," Sondheim told the *New York Times*. "Of all the productions I've seen, this is the one that comes closest to Grand Guignol, closest to what I originally wanted to do. I characterize all the major productions I've seen in terms of a single adjective. Hal's was epic. Declan Donnellan's production was exactly the reverse, it was very intimate. John's, for me, is the most intense.

"There are nuances lost because of the compression of the narrative required by this method of performing the piece," he added. "But what you gain is a swiftness and intensity that draws the audience into this macabre world, and that is created by a unified ensemble working in one tone. Here it's as if the audience is drawn into a tunnel."

Sondheim made few changes to the production, asking that minimal cuts be restored and writing new scene change music to cover Doyle's staging. Overall, Sondheim was quite pleased with Travis's transformation of his score. "I think what she's done is absolutely brilliant. The variety of sounds she's gotten out of the instruments and also the practical way in which they allow John to work with the performers onstage is extraordinary. But what got me most about the orchestrations is what they did for the play's atmosphere. These are wonderfully weird textures. The sound of an accordion playing with a violin—it's very creepy."

A NEW WAY OF WORKING

The task of assembling this kind of production is something akin to solving a complex puzzle. The actors must not only learn their lines and songs, develop their roles, and figure out where and how to interact with each other most effectively onstage in each scene in which they appear as individual characters, they must also learn their orchestral parts and choreograph the continuous, seamless moment-to-moment transformation from dramatic performer to musical accompanist—often on multiple instruments—and back again. And all this without the guidance of a conductor,

who traditionally directs the entire process from an orchestra pit during performance.

Doyle described his rehearsal process, in which, despite the technical challenges, the development of character in pursuit of the story remains paramount: “I start with ten people in the room and work on a very personal level: How can we as a group connect with *Sweeney*? It’s not like a therapy session, but I would be very honest with them and, I hope, nondictatorial. A lot of the British tradition is rooted in ‘Let’s make this piece of theater together,’ so my job is to illuminate the story in the hope that the connection for you as an actor carries you to a connection between you and the audience. It’s about the breaking down of the fourth wall and the absolute recognition that you the performer and you the audience member are in the same place at the same time sharing the same story.”

Of course, one of the biggest challenges has been finding actors who can play musical instruments well enough to do justice to one of musical theater’s most complex scores. The task has become somewhat easier over the years, as Doyle’s approach has become increasingly popular. (There is now a school in Britain, Rose Bruford College, that offers a three-year training program for actor-musicians.)

The process of finding an American cast in New York to recreate the British production was less challenging than Doyle and Travis had feared. “We saw a lot of good people before we selected, so I’m assuming that there must be actors all over New York practicing their cello, or something, because certainly I see more and more people now,” he has said. “I think there is also something to be said for the fact that you do have a high school marching band tradition [in the United States], which we don’t have in the UK. So it is probable that more people—of a certain age, anyway—at least went through the business of learning an instrument at school.”

More difficult is adjusting the show to account for the varying talents of new cast members. “Because different instruments are now played by different characters, the staging has had to change quite a bit,” Doyle has said. “In a way that was good because it forced us to go back to square one and start again. People may wonder why a character performs a particular action. It’s because to lose the musical voicing provided by another actor who might perform it would be detrimental to the orchestration. It’s a jigsaw puzzle.”

The process began again in New York in July, as Doyle and Travis prepared a new cast for the A.C.T. production, which will continue on a national tour after it leaves San Francisco. While many of the original Broadway cast members are continuing on with the show, others had to be replaced, including those playing the key roles of Sweeney and Mrs. Lovett. According to recent rehearsal reports, the technical process of bringing the new performers into the staging and orchestration has been surprisingly easy, leaving time to concentrate on the deeper work of developing the characters.

THE POWER OF THE IMAGINATION

When Doyle’s incarnation of *Sweeney Todd* opened on Broadway in November 2005, musical theater purists may have been shocked by the austere simplicity of its Expressionist production values and lean orchestrations. Yet many were impressed by the eerie effect of stripping away the trappings of the conventional Broadway musical, which forces the audience to engage with the actors in a surprisingly intimate—and, in the case of *Sweeney*, somewhat terrifying—way.

“I think it works to our advantage that you have to listen hard to this production, not just let it wash over you,” said Sondheim. “I think it’s great that at previews people are leaning forward in their seats hanging on every word. I stand in the back of the theater and am delighted by the silence.”

“When an audience’s imagination is engaged they enjoy it even more. It’s what makes theater different from the movies. The theater is a poetical medium and the movies are a reportorial medium. That’s the fun of the theater.”

Although his approach was born out of economic necessity, it is the power of the storytelling that remains front and center for Doyle, as well. For Doyle—who has achieved success applying his approach to stripped-down versions of numerous classic works of music theater, including *Pal Joey*, *Fiddler on the Roof*, *Mack and Mabel*, *Cabaret*, Gilbert & Sullivan’s *The Gondoliers*, *Amadeus*, and, most recently, his Tony Award-winning version of Sondheim’s *Company*—it is all about the story and the audience’s connection to it, a conviction rooted in the *ceilidh* traditions of his Scottish homeland, which celebrate participation of the entire community in the making, telling, singing, dancing, and playing of song and fable.

Despite the powerful impact he has had on the American musical tradition, Doyle denies any intent to revolutionize Broadway with his minimalist approach. “It kind of asks the audience to take a journey that goes beyond their preconception of what real life is,” he has said. “I suppose you could say it takes you to a kind of abstraction of reality. That’s what I’m interested in, more than anything, really. What it does in terms of the relationship between the actor and the audience is what interests me.”

“All I’ve done is look at these works differently to make people listen and have to use their imaginations . . . but that’s my job, isn’t it?”



JOHN DOYLE

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This article draws from articles that originally appeared in the New York Times, London Daily Telegraph and Times, and Glasgow Herald.



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SPECIAL EVENTS AND CLASSES

The Life and Music of Stephen Sondheim

An entertaining one-time class presented by A.C.T.'s conservatory. Includes an optional orchestra ticket to that day's matinee performance, September 29, 10 a.m.-1 p.m.

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Special Event: Cast Members of Sweeney Todd Perform at the Plush Room

Benjamin Magnuson and Lauren Molina perform October 1 at 8 p.m. at San Francisco's legendary cabaret club. Tickets: \$25. For more information and to purchase tickets, visit act-sf.org/InterACT.

For InterACT events for *Sweeney Todd* and A.C.T.'s upcoming production of *The Rainmaker*, see page 29 or visit act-sf.org/interACT.

INSIDE THE ARTISTIC PROCESS AT A.C.T.

As part of the greater artistic experience, A.C.T. offers myriad opportunities to welcome the audience further into the theatrical event with pre- and postperformance discussions, parties, panel discussions, and special events. These programs are an integral part of A.C.T.'s continuing partnership between theater and community, artist and audience.

KORET PROLOGUES

Get inside the artistic process! The Prologue series features free in-depth preperformance discussions with the director and/or other members of the creative team of each A.C.T. production.

Attending a Prologue is a brilliant way for the audience to enrich their theatergoing experience. It's a chance to ask the director about how the play came to life, to uncover the choices behind the staging, and, frequently, to hear some of the more comic backstage stories that invariably accompany the creative process.

—Pink Pasdar, *A.C.T. Associate Artistic Director*

OUT WITH A.C.T.

LGBT night parties at A.C.T. are “packed to the rafters with a diverse mixture of gay theater-lovers, both young and old” (*Gay Times*) and feature catered parties with the cast at the theater.

We started OUT nights eight years ago wanting to create a unique option for the LGTB social scene in San Francisco—one that allows members of the community who share a love of theater to connect on a single night. Since then, more than 10,000 patrons have shared a glass of wine and mixed and mingled with an amazing range of A.C.T. artists, including Betty Buckley, Olympia Dukakis, Josh Charles, Eve Ensler, the casts of Urinetown and The Black Rider, and each other. OUT nights continue to be one of our most popular audience events.

—Randy Taradash, *A.C.T. Marketing Events and Promotions Manager*

THEATER ON THE COUCH

Join members of the San Francisco Center for Psychoanalysis for postperformance discussions that explore the psychological aspects of each play.

Theater on the Couch has definitely added another layer to the A.C.T. experience. Audience members are able to get insight into the productions through lively dialogue with a panel of experts and each other. Interest in this program has grown immensely from season to season.

—Edward Budworth, *Group Sales Representative*

KORET AUDIENCE EXCHANGES

After the show, stick around for an onstage chat with actors and artists who create the work onstage.

Live theater is an event that connects the work, the city, the artists onstage, and the audience. Part of an evening at A.C.T. is reveling

in the beautiful theater and hearing the sighs, laughs, shock, and, at times, complete silence of fellow audience members. Koret Audience Exchanges are an opportunity to be a part of a play's “afterlife” and to share your thoughts and emotions directly after seeing the performance. No two audience exchanges are the same, but each one is filled with rich dialogue among the artists and A.C.T.'s family of patrons.

—Janette Gallegos, *A.C.T. Director of Marketing and Public Relations*

STUDIO A.C.T.

Saturday at the Theater: The Life and Work of Stephen Sondheim

This special one-day class offers an entertaining crash course in all things Sondheim. After lunch, the class will attend A.C.T.'s matinee performance of *Sweeney Todd*. Class participants will not be expected to do any singing—but there will be plenty of music to listen to! Don't miss this fun trip into the world of the Tony Award- and Pulitzer Prize-winning author of such musical theater classics as *A Little Night Music*, *A Funny Thing Happened on the Way to the Forum*, *Company*, *Follies*, *Into the Woods*, *Sunday in the Park with George*, and many others.

With the classes offered through Studio A.C.T., we provide a unique opportunity to immerse oneself into the collected work of an artist in a theoretical setting, and then see how the work transforms itself through action, live onstage. It is a way to engage the mind as well as be entertained, and to learn more about the context and history of the foremost contributors to the American stage.

—Bruce Williams, *A.C.T. Director of Summer Training Congress and Community Programs*

KORET VISITING ARTIST SERIES

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—Michael Paller, *A.C.T. Resident Dramaturg*

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A BRIEF BIOGRAPHY OF STEPHEN SONDHEIM

JERRY JACKSON



For nearly half a century, Stephen Sondheim has extended the expressive possibilities of the American musical theater with music and lyrics of unprecedented complexity and

sophistication. Born in New York City, Sondheim was given piano lessons from an early age and showed a distinct aptitude for music, puzzles, and mathematics. When his parents divorced, his mother took him to a farm in Pennsylvania, where a neighbor and mentor was the Broadway playwright, lyricist, and producer Oscar Hammerstein II.

Sondheim studied piano seriously while Hammerstein tutored him in writing for the theater, an occupation he continued through his student years at Williams College. Upon graduation, Sondheim was awarded a scholarship to study composition, though he first found work writing for television.

Although Sondheim aspired to write both words and music, his first Broadway assignments called on him to write either one or the other. He made his Broadway debut as a composer with incidental music to N. Richard Nash's play *The Girls of Summer* (1956). He was hired to write lyrics for Leonard Bernstein's music in *West Side Story* in 1957, followed by Jule Styne's *Gypsy* in 1959.

The credit "Music and Lyrics by Stephen Sondheim" finally appeared on Broadway for the first time in 1962 with *A Funny Thing Happened on the Way to the Forum*. Sondheim followed *Forum* with *Anyone Can Whistle* (1964), a show that closed almost immediately but has since become a cult favorite. He returned to the role of lyricist-for-hire one more time to collaborate with Hammerstein's old partner Richard Rodgers on *Do I Hear a Waltz?* in 1965.

Sondheim made a historic breakthrough as both composer and lyricist with *Company* (1970), a caustic look at love and marriage in contemporary New York City, directed by Harold Prince, who would serve as Sondheim's close collaborator for more than a decade. The show established Sondheim as the most inventive and daring composer working in the musical theater. His second collaboration with Prince as director, *Follies* (1971), paid masterfully ironic tribute to the song styles of Broadway's past. While Sondheim's admirers stood in awe of his accomplishments, his detractors claimed that his work was too bitter to win wide popularity, and his music too sophisticated for popular success. His next production, *A Little Night Music* (1973), put these doubts

to rest. The show's elegant, waltz-based score and warm humor charmed audiences everywhere.

Sondheim received Tony Awards for the music and/or lyrics of all three of these musicals. Other projects included adapting the classical Greek comedy *The Frogs* for Yale University in 1974 and cowriting the screenplay for the murder mystery *The Last of Sheila* (1973).

Never content to continue along comfortable or familiar lines, Sondheim and book writer John Weidman explored new territory with *Pacific Overtures* (1976), an imaginative account of relations between Japan and the West. *Sweeney Todd: The Demon Barber of Fleet Street* (1979) adapted an early Victorian melodrama with a combination of Grand Guignol gore, biting satire, and Sondheim's most complex score yet, bringing Sondheim another Tony Award (the show earned a total of eight Tonys overall; John Doyle's innovative reinterpretation garnered two more Tonys in 2006). *Merrily We Roll Along* (1981), adapted from the bittersweet Kaufman and Hart drama of the 1930s, would be the last of the successful collaborations between Sondheim and Prince for more than 20 years.

Sondheim then embarked on a partnership with playwright and director James Lapine. The first fruit of their collaboration was *Sunday in the Park with George* (1984), a solid success that brought Sondheim and Lapine the Pulitzer Prize for Drama, a rare instance of the Pulitzer committee honoring a musical play. *Into the Woods* (1987), another collaboration with Lapine, has been produced successfully all over the world.

Between Broadway assignments, Sondheim has written scores for the films *Stavisky* (1974) and *Reds* (1981) and contributed songs to the films *The Seven-Per-Cent Solution* (1976) and *Dick Tracy* (1990). "Sooner or Later," written for *Dick Tracy*, won him an Academy Award for Best Song.

One of Sondheim's most disturbing productions has been *Assassins* (1990)—also written with Weidman—an examination of the motives and delusions of the men and women who have attempted to assassinate American presidents. *Passion* (1994), another collaboration with Lapine, took a dark, intimate story of unrequited love and set it to music of heartrending poignancy. Sondheim reunited with Weidman as book writer and Prince as director of his latest original production, *Bounce*, recounting the exploits of the legendary Mizner brothers, which opened in Chicago and Washington in 2003.

Over the last 50 years, Sondheim has set an unsurpassed standard of brilliance and artistic integrity in the musical theater. His music, steeped in the history of the American stage, is also deeply informed by the classical tradition, and his words, unequalled in their wit and virtuosity, have recorded generations of insight into life, death, and love.

WHO'S WHO IN *SWEENEY TODD*



JOHN ARBO
(*Jonas Fogg*) has appeared on Broadway in *Sweeney Todd* (Jonas Fogg) and *Coram Boy* (Choir). He was a voice major at

Manhattan School of Music, where he studied with Metropolitan Opera tenor Gabor Carelli. Arbo toured and recorded for seven years as the baritone with the New York Vocal Arts Ensemble—a classical vocal quartet—including national television appearances and concerts at the Kennedy Center, Alice Tully Hall, Carnegie Hall, the Mozarteum (Salzburg), and other major venues in Europe and the Americas. He has been the bassist for Les Paul, Woody Herman, Liza Minnelli, and, currently, Tony Danza and has had the bass chair at several Broadway shows, including *Cyrano*, *Miss Saigon*, *42nd St.*, *Good Vibrations*, and *The Producers*.



EDMUND BAGNELL
(*Tobias*), a native of South Carolina, received his B.M.A. (summa cum laude) in May 2007 from New York

University's Steinhardt School. Recent New York City credits include *Three Sisters* and *Bad Kids School* with Barrington Stage Company. Regional credits include Huck in *The Adventures of Huckleberry Finn* and Dennis in *Smoke on the Mountain*—two shows with actor-musicians. Other favorite roles include Jack in *Into the Woods* and Seymour in *Little Shop of Horrors*. With the violin, Bagnell has performed at New York City's Town Hall, The Bitter End, and countless weddings throughout the Tristate area.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



KEITH BUTERBAUGH
(*Judge Turpin*) has appeared on Broadway in *Company* (dir. John Doyle) and *Phantom of the Opera*. Off-

Broadway credits include *The Little Prince* and *Mademoiselle Colombe* with Tammy Grimes. National tour credits include Ravenal in *Showboat*, *Phantom of the Opera*, and *The King and I*. Buterbaugh's regional theater work includes Stephen Sondheim's *Passion* with Promiscua, Actors Theatre of Louisville, the Kennedy Center, and American Stage, *My Way*, *90 North*, and *I Left My Heart*. Opera credits include *The Marriage of Figaro* (Cincinnati Opera) and *Die Fledermaus* (West Virginia Symphony). He has appeared in concert in *Three Redneck Tenors* (2005), with Peter Nero and the Philly Pops, in New York City's 100th birthday celebration with the New York Pops and Skitch Henderson, and in *Salute to Jerome Kern* (Carnegie Hall). Television credits include *Skitch Henderson: A Man and His Music—80 Years* (PBS) and *The Dave Chapelle Show*. Film credits include *Red* and *Crime Partners*. Buterbaugh earned a B.S. in trumpet from Clarion University and a master's degree in music from the University of Miami.



DIANA DIMARZIO
(*Beggar Woman*) appeared as the Beggar Woman in *Sweeney Todd* on Broadway. She was last seen as Signora

Naccarelli in the first national tour of *The Light in the Piazza*. DiMarzio has also performed in the national tour of *Man of La Mancha* (Aldonza), opposite Jack Jones, and a European tour of *Carmen* (Frasquita). Regional favorites

include *Side by Side by Sondheim*, *A Christmas Carol*, *Showboat*, and *Evita*. Television and film credits include *The Sopranos* and *Find Me Guilty* (dir. Sidney Lumet). Recordings include *Sweeney Todd*, *Cinema Italiano*, *Diana DiMarzio* (debut album), and *Carols for a Cure*. DiMarzio received a National Italian American Foundation grant for her solo concert *Music of the Italian Cinema*, which premiered at Symphony Space. She was a soloist with the Aegean Chamber Orchestra at Ephesus in Turkey and is a graduate of Carnegie-Mellon University.



BENJAMIN EAKELEY
(*The Beadle*) has appeared on Broadway in *Sweeney Todd* (standby for Anthony/Tobias/

The Beadle). He also performed in the national tour of *Cabaret* (Ernst Ludwig). Regional credits include *A Midsummer Night's Dream* (Demetrius), *Illyria* (Sir Andrew Aguecheek), *Love's Labour's Lost* (Dumaine), and *Carnival!* at the Shakespeare Theatre of New Jersey; *The Gifts of the Magi* (Jim Dillingham) at the Olney Theatre; and *Cabaret* (Ernst) at Sacramento Music Circus. Eakeley has also appeared in *Merrily We Roll Along* (Franklin Shepard) in Edinburgh, Scotland, in *The Good Shepherd* (dir. Robert De Niro) on film, and on *As the World Turns* on television. He is a graduate of Yale University and has performed five times as a piano soloist in Carnegie Hall's Weill Recital Hall.



DAVID HESS
(*Sweeney Todd*) has appeared on Broadway in *Sweeney Todd* and *Annie Get Your Gun* and off Broadway in

WHO'S WHO

Lincoln Center's *Dessa Rose*, *Prodigal*, and *Love in a Thirsty Land*. He has also been seen in the original cast of *Ragtime*'s first national tour and in leading roles in regional theater productions across the country, including *Jane Eyre* (Bay Area Theatre Critics' Circle and Goodman Choice awards), *Grand Hotel*, *Sweet Charity*, *She Loves Me*, *Ragtime*, and, most recently, *Shenandoah* at Chicago's Marriott Theatre. Hess's television credits include *Dynasty*, *Dallas*, *One Life to Live*, *General Hospital*, *The Young and the Restless*, and *The Guiding Light*; film credits include *Tennessee Nights* and *New York Crossing*. Hess has been a soloist with the Des Moines Symphony and recently toured South Africa and Europe for Travel Channel's *Fantasy Rails for Millionaires*. He was also voted outstanding bandsman at Crystal Lake Junior High School in the eighth grade.



JUDY KAYE

(Mrs. Lovett)

appeared as Mrs. Lovett in *Sweeney Todd* on Broadway last year. Other Broadway credits include the title role

in *Souvenir: A Fantasia on the Life of Florence Foster Jenkins* (Tony nomination), a role she also played at The York Theatre Company, at the Berkshire Theatre Festival, and in Los Angeles. She performed in *Face the Music* for New York City Center's Encores! series and in *Zorba* in Los Angeles' Reprise! series. Highlights of her career include *Phantom of the Opera* (Tony Award; Drama Desk nomination), *Mamma Mia!* (Tony, Drama Desk nominations), *On the Twentieth Century* (Theatre World Award, Drama Desk nomination), and *Ragtime* (LA Stage Alliance Ovation Award), all on Broadway, as well as *La Bohème*, *Orpheus in the Underworld*, and *The Beggar's Opera*

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at The Santa Fe Opera. Kaye has performed with symphony orchestras around the world and sung at the White House twice. She is the voice of Kinsey Millhone for Random House's audio book series of the Sue Grafton alphabet mysteries.



BENJAMIN MAGNUSON (*Anthony*) appeared as Anthony in *Sweeney Todd* on Broadway. Other favorite credits include *Man of La*

Mancha (The Barber), *Merrily We Roll Along* (Joe Josephson), *A New Brain* (Dr. Barensteiner), *Old Wicked Songs* (Stephen), *Barnum*, *Peter Pan*, *Grease*, and *The Fantasticks*. Regionally, he has worked at Long Wharf Theatre, Ensemble Theatre of Cincinnati, Mount Washington Valley Theatre Company, Cherry County Playhouse, and The Human Race Theater Company. In concert, he has performed with both the Cincinnati Pops and the Cincinnati Symphony Orchestra and in the recent *South Pacific in Concert* at Carnegie Hall. Magnuson holds a B.F.A. in musical theater from the University of Cincinnati's College Conservatory of Music.



LAUREN MOLINA (*Johanna*) appeared as Johanna in *Sweeney Todd* on Broadway. She was featured at *The Ladies Who Sing*

Sondheim concert with Barbara Cook and Patti Lupone at the Westport Playhouse. Favorite roles include Gwendolen in *Ernest in Love*, the Leopard in *Just So Stories*, and a back-up singer for Sarah Brightman on her La Luna tour. Most recently, Molina performed a leading role in a new play

directed by John Cameron Mitchell. Also a singer/songwriter, she released her first album, *Doo-Be-Doo*, in 2007. Other recordings include *Sweeney Todd*, *Carols for a Cure 2005*, *Poe: The Musical*, and Jason Reischel's *Irony-Free Parlor Music*. She received her B.F.A. in musical theater from the University of Michigan and has taught in the theater department of Marygrove College.



KATRINA YAUKEY (*Pirelli*) appeared in John Doyle's Tony Award-winning revival of *Company* on Broadway. Other credits include the

Broadway and international tour productions of *Cabaret*, in which she was seen as Sally Bowles. She also performed as a dancer on the first national tour of *Victor/Victoria* and as a tap dancer for Absolut vodka. Yaukey studied musical theater and oboe performance at Pennsylvania State University.



EDWIN CAHILL (*Standby*) appeared on Broadway in *LoveMusik*. Off-Broadway credits include *Beowulf* (Irish Repertory Theatre), *Asylum*,

Darling of the Day, and *I and Albert* (The York Theatre Company). He has also appeared in New York City in Pasatieri's *The Seagull* (New York premiere) and the Jack Lawrence gala (with Paul Gemignani). Regional credits include *The Musical of Musicals—The Musical!* (The Repertory Theatre of St. Louis; Kevin Kline Award nomination), *The Mystery of Edwin Drood* (River Rep Theatre Company), *Guys and Dolls*

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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(Northern Stage), *Side by Side by Sondheim* (New Harmony), and *The Secret Garden* (Fulton Theatre). He appeared on television in *George Washington* (History Channel). Cahill was educated at the New England Conservatory, Tufts University, Manhattan School of Music, and Paris University.



DAVID GARRY (*Standby*) has appeared on Broadway in *Company*, off Broadway in *Beowulf* (Irish Repertory Theatre), *Mirette*, and *Miss Liberty* (The York Theatre Company), and in regional theater productions of *Carnival!* (Paper Mill Playhouse) and *Susannah* (DuPage Opera). He holds a B.F.A. in trombone performance and an M.M. in voice/opera.



ELISA WINTER (*Standby*) made her Broadway debut in the New York production of *Sweeney Todd*, right after earning her B.F.A. with a major in drama from New York University's Tisch School of the Arts. New York theater credits include *Cumberland Blues* (New York Musical Theatre Festival, 2006), *At This Performance...* (Musicals Tonight!), *History of Tears* (Frederick Loewe Theatre), and *The Three Musketeers* (Wings Theatre). Other favorite roles include Maria in *West Side Story*, Kaa in Edward Mast's *The Jungle Book*, and the Baker's Wife in *Into the Woods*.



JESSICA WRIGHT (*Standby*) has worked on Broadway in *Sweeney Todd* (standby for Pirelli, Beggar Woman,

Lovett) and *Company* (standby for Jenny, Amy, Susan), both directed by John Doyle, and *LoveMusik* (swing), directed by Hal Prince. Off-Broadway credits include *Radio Gals* and *Suburb*. Favorite roles in the regional theater include *Crazy for You* (Irene), *Cabaret* (Kost), *No, No Nanette* (Winnie), *Big River* (Mary Jane), *The Spitfire Grill* (Shelby), *Pump Boys* (Prudie), *Swingtime Canteen* (Lilly), and *Tribute to Comden and Green* (Kennedy Center, with Sally Mayes). She can be heard on recordings of *Story Hour* (Sally Mayes), *Leaving Home* (Rebecca Luker), and *Coffee House* (Susan Egan).

STEPHEN SONDHEIM (*Music and Lyrics*) wrote the music and lyrics for *Saturday Night*, *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *The Frogs*, *Pacific Overtures*, *Merrily We Roll Along*, *Sunday in the Park with George*, *Into the Woods*, *Assassins*, *Passion*, and *Bounce*; lyrics for *West Side Story*, *Gypsy*, and *Do I Hear a Waltz?*; and additional lyrics for *Candide*. *Side by Side by Sondheim*, *Marry Me a Little*, *You're Gonna Love Tomorrow*, and *Putting It Together* are anthologies of his work as a composer and lyricist. For films, he has composed the score of *Stavisky* and co-composed *Reds*; he has also written songs for the film *Dick Tracy* and the television production *Evening Primrose*. He co-authored the film *The Last of Sheila* and the play *Getting Away with Murder*. Sondheim is on the council of the Dramatists Guild, having served as its president from 1973 to 1981. In 1981 he founded Young



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HUGH WHEELER (*Book*), 1912–87, won Tony Awards for *Candide*, *A Little Night Music*, and *Sweeney Todd*. He is the author of the plays *Big Fish*, *Little Fish*, *Look, We've Come Through*, and *We Have Always Lived in the Castle*, as well as additional material for *Pacific Overtures*. His screenplays include *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music*, and *Nijinsky*. He also wrote 30 mysteries under the pseudonyms Patrick Quentin and Q. Patrick. Wheeler wrote libretti for Kurt Weill's *Silverlake*, Mozart's *Impressario*, and the opera versions of *Candide* and *Sweeney Todd*.

CHRISTOPHER BOND (*Adaptor*), an actor, director, and writer, wrote the play *Sweeney Todd* for the Stoke-on-Trent Experimental Theatre. He took Bertolt Brecht's *Man Is Man*, renamed it *Man Eats Man*, and applied it to the public domain one-act folk play *Sweeney Todd*, by George Dibdin Pitt, which itself was taken from the story "The String of Pearls: A Romance," published in *Penny Dreadful*, the Victorian gossip magazine. In this new approach to the classics, Bond also created the role of Tobias for himself. Later, Bond worked with Everyman Theatre (Liverpool), where he wrote/directed *Downright Hooligan*, *Judge Jeffreys*, and *Under New Management*, and was the artistic director of Half Moon Theatre (London), where he directed *Sweeney Todd* and *Trafford Tanzy*. His recent production of *Alice in the Underground* for Chicken Shed, a company of disabled actors, toured the major UK theaters.

JOHN DOYLE (*Director and Designer*) has been artistic director of four prestigious regional theaters in the UK, including the famous Liverpool Everyman. He won the Tony Award

for Best Director of a Musical for his Broadway debut production of *Sweeney Todd*, as well as the Outer Critics' Circle Award and the Drama Desk Award. Last season he was represented on Broadway by *Company*, which won the Tony, Drama League, Drama Desk, and Outer Critics Circle awards for Best Revival of a Musical. His numerous UK productions include best musical awards for *Fiddler on the Roof*, *Moll Flanders*, and his own version of *The Gondoliers*, with further nominations for his productions of *Mack and Mabel*, *Cabaret*, *Irma La Douce*, and *Into the Woods*. His UK opera work includes productions for the Welsh National Opera and the City of London Sinfonia, as well as the Buxton Opera Festival. He has also directed numerous classic plays, including *A Midsummer Night's Dream* for the New Shakespeare Company, *The Wars of the Roses* for York Theatre Royal, and, most recently, a major revival of *Amadeus* for Wilton's Music Hall in London, as well as directing the European premiere of *Driving Miss Daisy* (Vienna and Zürich) and the regional premiere of *The Madness of King George III*. He is also co-author of the internationally best-selling *Shakespeare for Dummies*. He recently directed *The Rise and Fall of the City of Mahagonny* for Los Angeles Opera and the critically acclaimed *Lucia di Lammermoor* for Scottish Opera, and his future plans include *Peter Grimes* for the Metropolitan Opera and the world premiere of *A Catered Affair* at The Old Globe, San Diego, then Broadway.

SARAH TRAVIS (*Musical Supervisor and Orchestrator*) won a 2006 Tony Award nomination and a Drama Desk Award for her work on the Broadway production of *Sweeney Todd*. She trained at the City University and Guildhall School of Music and Drama in the United Kingdom. Main credits as orchestrator and musical supervisor

WHO'S WHO

on productions originating from the Watermill Theatre include *Sweeney Todd* (and transfers to Trafalgar Studios and New Ambassadors Theatre in London and the Eugene O'Neill Theater on Broadway); *Martin Guerre*, *Hot Mikado*, *Mack and Mabel* (transfer to Criderion Piccadilly), *Fiddler on the Roof* and *The Gondoliers* (both TMA Regional Theatre Awards for Best Musical); *Pinafore Swing*, *Ten Cents a Dance*, and *Carmen*. Credits as composer include *Dick Whittington* (Barbican), *Peter Pan* (Oxford Playhouse), *A Star Danced* (Watermill), *The Last Fattybottypuss in the World* (Open Air Theatre Regents Park), *Tales My Lover Told Me* (King's Head Theatre Islington), *A Womb with a View* (Radio 4), and seven Pantomimes for Chipping Norton Theatre. She has worked as pianist and musical director for Julian Clary, *Fascinating Aida*, Lily Savage, Alvin Stardust, Dillie Keane, Barb Jungr, Issy Van Randwyk, and Drop Dead Divas.

RICHARD G. JONES (*Lighting Designer*) received a 2006 Drama Desk Award and an Outer Critics Circle Award nomination for the Broadway production of *Sweeney Todd*. He has just lit *Spongebob Squarepants: The Sponge That Could Fly!* for Broadway Asia and is in the process of designing the world premiere of *Ich War Noch Niemals in New York* for Stage Entertainment, opening in Hamburg in December. He has collaborated with John Doyle on many actor-musician shows, including *Sweeney Todd* and *The Gondoliers* in the West End (Best Musical 2001) and *Fiddler on the Roof* at the Watermill Theatre (Best Musical 2002). Other recent designs include Doyle's *Peter Pan*, the UK national tour of *Midnight*, the UK premiere of *Sideshow*, and *Mack and Mabel* for the Watermill prior to a West

End transfer. Other UK tours include *Beautiful Thing*, *Wuthering Heights*, *Rasputin*, *Candide*, and *Sweeney Todd*. Other West End work includes *When Pigs Fly*, *Female Parts*, and *Carmen*.

DAN MOSES SCHREIER (*Sound Designer*) has worked on Broadway productions of *110 in the Shade*, *Sweeney Todd*, *Julius Caesar*, *25th Annual Putnam*

County Spelling Bee, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *After the Fall*, *Anna in the Tropics*, *Into the Woods*, *Topdog/Underdog*, *Major Barbara*, *Dance of Death*, *Dirty Blonde*, *The Ride Down Mt. Morgan*, *The Diary of Anne Frank*, *The Tempest*, and *Bring in 'Da Noise, Bring in 'Da Funk*. Off-Broadway credits include *Stuff Happens*, *Homebody/Kabul*, *Floyd Collins*, and many others.

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Who's Who

He recently composed the score for the Broadway production of August Wilson's *Radio Golf*, designed the sound for both John Doyle's production of *Mabagony*, starring Audra McDonald and Patti LuPone, and City Center's production of *Gypsy*, also starring LuPone. He has received three Drama Desk Awards and the LA Stage Alliance Ovation Award, as well as the Entertainment Design Award and an OBIE Award, both for sustained excellence.

PAUL HUNTLEY (*Wigs and Hair*), London born, is a Special Tony Award winner. Current Broadway shows include *Hairspray*, *Grey Gardens*, *Curtains*, *Old Acquaintance*, and the upcoming *Young Frankenstein*. Recent film credits include *Fast Track*, Ralph Fiennes in *Doris*, Jennifer Lopez in *La Cantante*, Christopher Walken in *Balls of Fury* and *Hairspray*, Susan Sarandon in *Enchanted*, and Abigail Breslin in *Kit, The American Girl*.

ANGELINA AVALLONE (*Makeup Designer*) has worked on Broadway productions of *Grey Gardens*, *Company*, *Curtains*, *Chitty Chitty Bang Bang*, *All Shook Up*, *Lennon*, *Sweet Charity*, *The Light in the Piazza*, *The Pillowman*, *Wonderful Town*, *Julius Caesar*, *Thoroughly Modern Millie*, *Gypsy*, *A Day in the Death of Joe Egg*, *Little Shop of Horrors*, *Dance of the Vampires*, *Dracula*, *Henry IV*, and *The Scarlet Pimpernel*. She has worked with Patti LuPone on *Anyone Can Whistle*, *Passion* (Ravinia Festival, Lincoln Center), and *Regina* and is currently working on the upcoming Broadway productions of *Young Frankenstein* and *The Little Mermaid*.

DAVID LOUD (*Music Director*) has served as music director for Broadway productions of *Ragtime*, *A Class Act*, *Steel Pier*, *The Look of Love*, and revivals of *She Loves Me*, *Company*, and *The Boys from*

Syracuse. Off Broadway, he created the vocal and dance arrangements for *And the World Goes 'Round* (Outer Critics Circle and Drama Desk awards for Best Musical Revue). Loud also originated the role of Manny in *Master Class* and made his Broadway debut in Harold Prince's original production of *Merrily We Roll Along*. He is currently the musical director for *Curtains*, the new Kander and Ebb musical on Broadway.

ANDY EINHORN (*Resident Music Director*) worked on the Broadway and first national tour of *The Light in the Piazza*. Tour credits also include *The Lion King* and *Mamma Mia!* Other credits include a workshop of Disney's *The Little Mermaid* and productions at Houston Grand Opera (*An Evening with Audra McDonald*), the Alley Theatre (*American Vaudeville*), and Goodspeed Opera House (*The Boy Friend*). Einhorn has also worked on various projects for Adam Guettel, Ricky Ian Gordon, Ted Sperling, and Lucy Simon. He is an honors graduate of Rice University.

JOHN MILLER (*Music Coordinator*) has been the music coordinator on Broadway for *Young Frankenstein*, *Xanadu*, *Hairspray*, *Jersey Boys*, *The Drowsy Chaperone*, *Les Misérables*, *Grey Gardens*, *The Wedding Singer*, *Sweeney Todd*, *Martin Short: Fame Becomes Me*, *Lestat*, *Hot Feet*, *The Threepenny Opera*, *Good Vibrations*, *Lennon*, *Dracula*, *Caroline, or Change*, *Movin' Out*, *Thoroughly Modern Millie*, *The Producers*, *Beauty & the Beast*, *42nd Street*, *Urinetown*, *The Musical*, *Nine*, *La Bohème*, *Big River*, *The Boys from Syracuse*, *The Look of Love*, *Never Gonna Dance*, *Thou Shalt Not*, *By Jeeves*, *Follies*, *Oklahoma!*, *A Class Act*, *The Rocky Horror Show*, *The Music Man*, *Fosse*, *Swing!*, *Parade*, *Footloose*, *Kat and the Kings*, *Civil War*, *The Triumph of Love*, *The Scarlet Pimpernel*, *The Sound of Music*, *The Life*, *Titanic*, *Jekyll and Hyde*, *The King and I*,

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Once Upon a Mattress, Tommy, How to Succeed... , Victor/Victoria, Jelly's Last Jam, Peg, Barnum, The Will Rogers Follies, and City of Angels. As a studio musician, he has played bass for Michael Jackson, Madonna, Portishead, Eric Clapton, BB King, Sinatra, Carly Simon, Celine Dion, The Smashing Pumpkins, Pete Seeger, and the New York Philharmonic.

ADAM JOHN HUNTER (*Associate Director*) has worked on Broadway productions of *Company, Sweeney Todd, Little Shop of Horrors, Dinner at Eight, 42nd Street, Swing!* and *Annie Get Your Gun.* He has also worked on *Gypsy* with Patti LuPone at City Center. He studied at the University of California, Davis.

TELSEY + COMPANY (*Casting*) has cast for Broadway and touring productions of *Legally Blonde, The Drowsy Chaperone, The Color Purple, Wicked, Hairspray, Rent, High School Musical, Deuce, Talk Radio, Company, Grey Gardens, Tarzan, and Dirty Rotten Scoundrels.* Off-Broadway credits include *The Fantasticks, Blue Man Group, In the Heights,* and shows for Atlantic Theatre, MCC, and Signature Theatre. Film and television credits include *Dan in Real Life, Then She Found Me, Across the Universe, Ira and Abby, Rent, Pieces of April, Camp, The Grey Zone, Finding Forrester, The Bone Collector, Whoopi,* HBO's *Undeclared,* and commercials.



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NEWTON COLE (*Production Stage Manager*) has worked on Broadway on revivals of *Company*, *Sweeney Todd*, *Fiddler on the Roof*, and *My Fair Lady* and on *Jack: A Night on the Town* with *John Barrymore*. He was the choreographic consultant for Jerome Robbins's original choreography for the 2004 revival of *Fiddler on the Roof*. He has worked on 12 national tours.

KIMBERLY MARK WEBB (*Stage Manager*) is in his 14th season at A.C.T. A long association with Berkeley Repertory Theatre includes *Culture Clash's Zorro in Hell*, among others. 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, *The Voyage Inheritance* at Kansas City Repertory Theatre, and *The Master Builder* and *The Philanderer* at Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

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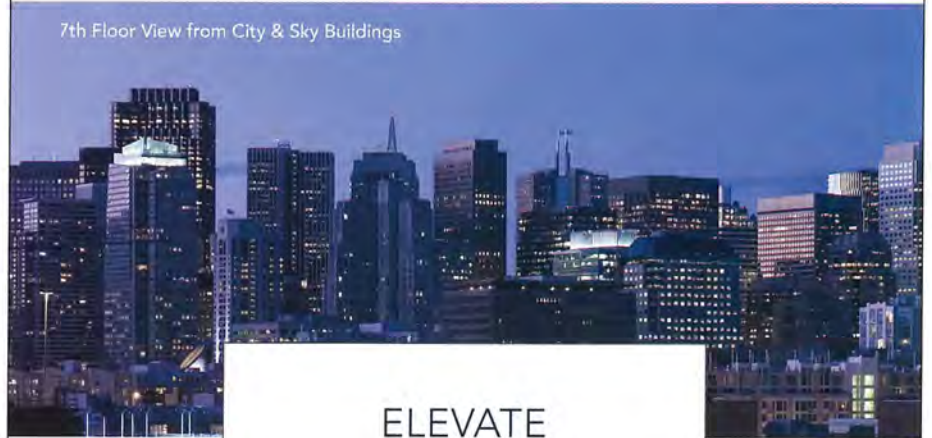
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A.C.T. PROFILES



CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda's *After the*

War (an A.C.T. commission that premiered in March), Tom Stoppard's *Travesties*, Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), and *A Christmas Carol* (a new adaptation by Perloff with dramaturg Paul Walsh). 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*, *Uncle Vanya*, and *A Mother* (based on Gorky's *Vassa Zhelezhnova*); David Mamet's new adaptation for A.C.T. of Granville-Barker's *The Voyage Inheritance*, the world premiere of Leslie Ayzarian's *Singer's Boy*; and major revivals of *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *The Real Thing*, *Night and Day*, and *Arcadia*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Perloff's 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 in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play *Waiting for the Flood* was directed by Judith Ivey as part of A.C.T.'s First Look festival in January and workshopped at Roundabout Theater Company this summer; her latest play, *Higher*, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play *After the War* at the Sundance Institute in 2004;

Robert O'Hara, on *Antebellum* for the 2005 O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on *Guardians*, for the 2007 O'Neill 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.

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

HEATHER KITCHEN (Executive Director),



LISA KOHLER

now in her 12th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance

of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic*

Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee 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 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* named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH (Conservatory Director)

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

JAMES HAIRE (Producing Director)

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

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Sweeney Todd

Sunday 9/2

The Rainmaker

Sunday 10/28

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Free postperformance discussions with the actors and/or A.C.T. staff member

Sweeney Todd

Tuesday 9/11
Sunday 9/16*
Wednesday 9/19*

The Rainmaker

Tuesday 11/6
Wednesday 11/7*
Sunday 11/18*

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A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance

Sweeney Todd

Wednesday 9/5

The Rainmaker

Wednesday 11/14

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Sweeney Todd

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**A Workshop Presentation of
*The Tosca Project***

10/26–28

Yerba Buena Center for the Arts

ALUMNI ASSOCIATION presents

Homecoming Weekend

10/26–27, A.C.T./Zeum Theater

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**Class of 2008 in Repertory:
*The Importance of Being Earnest
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KORET VISITING ARTISTS SERIES presents

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A.C.T. DONOR EVENTS

MEET THE CAST

*Meet the Cast of
Sweeney Todd*
following the matinee performance.
Sunday, 9/23, 4:30 p.m.



TECHNICAL REHEARSAL

*See it all come together at a
technical rehearsal for
The Rainmaker.*
Tuesday, 10/23, TBA



DESIGN PRESENTATION

*Hear the director's vision
at the first meeting of the
company of **A Christmas Carol.***
Tuesday, 11/6, 4pm



DESIGN PRESENTATION

*Hear the director's vision at
the first meeting of the entire
company of **The Rainmaker.***
Monday, 9/24, 11 a.m.



OPENING NIGHT DINNER

*Enjoy dinner with
the director before the opening night
performance of **The Rainmaker.***
Wednesday, 10/30, 5:30 p.m.



PROP AND SCENE SHOP TOUR

Thursday, 11/8,
5:30 p.m.



BACKSTAGE THEATER TOUR

*Take a behind-the-scenes
tour of the set for **Sweeney Todd.***
Saturday, 9/29, 11 a.m.



PRODUCERS CIRCLE DINNER

*Experience the Annual
Producers Circle dinner.
Date and time to be announced.*



COSTUME SHOP TOUR

Thursday, 10/4,
5:30 p.m.



*To support A.C.T. and receive invitations to
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Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members enjoy a variety of benefits and are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the July 1, 2006–July 31, 2007, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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THE GALLERY AT A.C.T.

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 A.C.T. We invite 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, presented in a series of rotating exhibits throughout the 2007–08 season.



CONVERSATION PIECE #46 MY HORSE DIED
© 2007 BARBARA RAVIZZA

BARBARA RAVIZZA:

CONVERSATION PIECES AND PAINTINGS

Through September 16

In her complicated, funny, poignant, multilayered collage pieces, Barbara Ravizza explores cultural issues using archetypal art and historical figures, evocative images, and provocative icons. “For my collages,” Ravizza says, “I use the form of graphic dialogue between myself and a central image. While I am working I hear things. I write what I hear around the borders of the image as I am working. Along with the bits of conversations, I frame the image with fragments of everyday life, like advertisements, newspaper clippings, off-hand remarks, unpaid bills, prescription drugs, objects found or bought. In the juxtaposition of icon and object or clipping, deeper things—such as love, fragility, desire, despair, loss, grief, and joy—are felt and recorded.”

Ravizza’s figure paintings are colorful human studies built from layers of paint, consideration, and time. “I paint from the model because it is one of the most interesting and challenging things I have ever done,” Ravizza continues. “I use the figure with oil paint on board in a process that allows me to get beyond the details and search for something more interesting. As I work, the process gives me time to recognize deeper feelings through paint, color, marks, etc. I work very broadly in the beginning and narrow down as I go along, scraping, moving, enlarging, shrinking, and modifying.”

Ravizza’s work has been seen in both solo and group shows across California over the last three decades.



THE AUDIENCE © 2007 FREDRIC HOLLE

FREDRIC HOLLE: GNOMEGAME

September 18–November 25

Fredric Holle employs the art of figure drawing as a genesis for all of his work, in the tradition of William Blake, Henri de Toulouse-Lautrec, and Egon Schiele. “I constantly draw from models, partly for the great pleasure it affords but, primarily, to maintain perceptual sensitivity and to obtain fresh data to fill a reservoir of images that may be tapped, when needed, for the paintings.”

Using free-hand airbrush with acrylic paint to provide a synthesis of drawing and painting, Holle synthesizes drawing and painting into one act, forming a direct conduit from subjective cognition to the picture plane. “The guiding concept of my work relates to the revelation and personification of universal human attitudes, ranging from satire to fantasy,” says Holle. “My awareness of the attitude manifested on the picture plane crystallizes as the painting unfolds. I don’t preconceive. I have the greatest faith in intuition and the truth it generates.” A studio art teacher for 30 years, Holle has developed a series of five classical life drawing videotapes titled The Artist-in-Residence® Series.

A reception celebrating Frederic Holle’s work will be held at the theater on Thursday, September 20, 5:30–7:30 p.m.

Each artwork purchase benefits A.C.T. For more information about Barbara Ravizza or Fredric Holle, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.

SECOND ANNUAL A.C.T. ALUMNI WEEKEND

SAVE THE DATE: October 26–27, 2007

After the success of last year's Alumni Weekend, we are expanding the range of activities for this year's event. In recognition of the 20 years that have passed since

ASHLEY FORRETTE



A.C.T. ALUMNI WEEKEND 2006

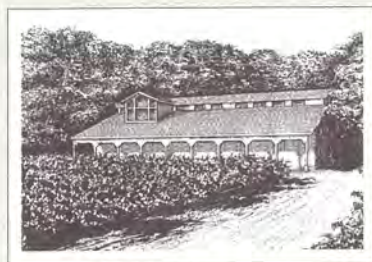
they first came to A.C.T., members of the Advanced Training Program (ATP) class of 1989 will offer a series of hands-on workshops. We will also have another Homebase reading and forum on developing new work.

The low \$25 registration fee will include entry to all

performances and receptions, including the A.C.T. mainstage production of *The Rainmaker*—featuring alum Rod Gnapp (ATP '87) and current M.F.A. Program third-year student Alex Morf—as well as second- and third-year M.F.A. Program presentations at Zeum Theater and in Hastings Studio.

A.C.T. alums may register for this year's Alumni Weekend on A.C.T.'s website at www.ACTactortraining.org. For more information call 415.439.2350 or email alumniweekend@act-sf.org.

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THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2008 PRESENTS

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde
Directed by Ken Ruta
Oct 19–Nov 1
Zeum Theater

As Jack and Algernon one-up each other in their insane antics to win the hearts of their beloved ladies, *The Importance of Being Earnest* asks the essential question—“What’s in a name?”—and answers it with perfectly honed wit and an utterly madcap plot. Love will indeed prevail in this comic classic—but only with a healthy dose of humor.

IN REPERTORY WITH

CANDIDA

by George Bernard Shaw
Directed by Barbara Oliver
Oct 17–Nov 3
Zeum Theater

Cockney rogues, nervous aristocrats, jealous curates: everyone wants *Candida*, the beautiful, gracious wife of a socially progressive minister. There’s just one problem: no one bothers to ask what Candy wants for herself. Shaw’s fast-paced, thought-provoking comedy raised many an eyebrow at its turn-of-the-century premiere, and the play has lost none of its power to inform and amuse.

For more information:
www.act-sf.org | 415.749.2250

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Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

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

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Giles Havergal
Steven Anthony Jones
Domenique Lozano
Craig Slight
Gregory Wallace
Jud Williford
Jack Willis

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Domenique Lozano
Carey Perloff
Charles Randolph-Wright
Mark Rucker

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Stephen Sondheim
Sarah Travis

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Marion Bechthold, *Production Administrator*

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John Doyle, *Scenery*
Erik Flatmo, *Scenery*
Robert Mark Morgan, *Scenery*
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Douglas W. Schmidt, *Scenery*
Walt Spangler, *Scenery*
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Candice Donnelly, *Costumes*
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Lydia Tanji, *Costumes*
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Daron L. West, *Sound*

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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

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

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 A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$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

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

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeepers!

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

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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

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

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

AFFILIATIONS

A.C.T. 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.

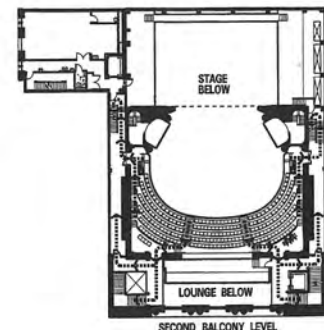
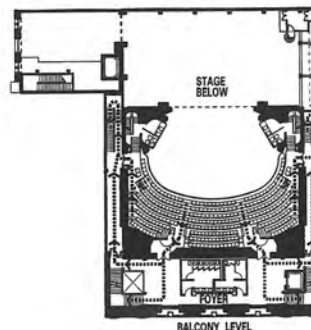
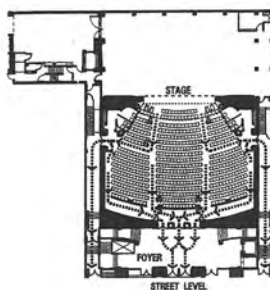


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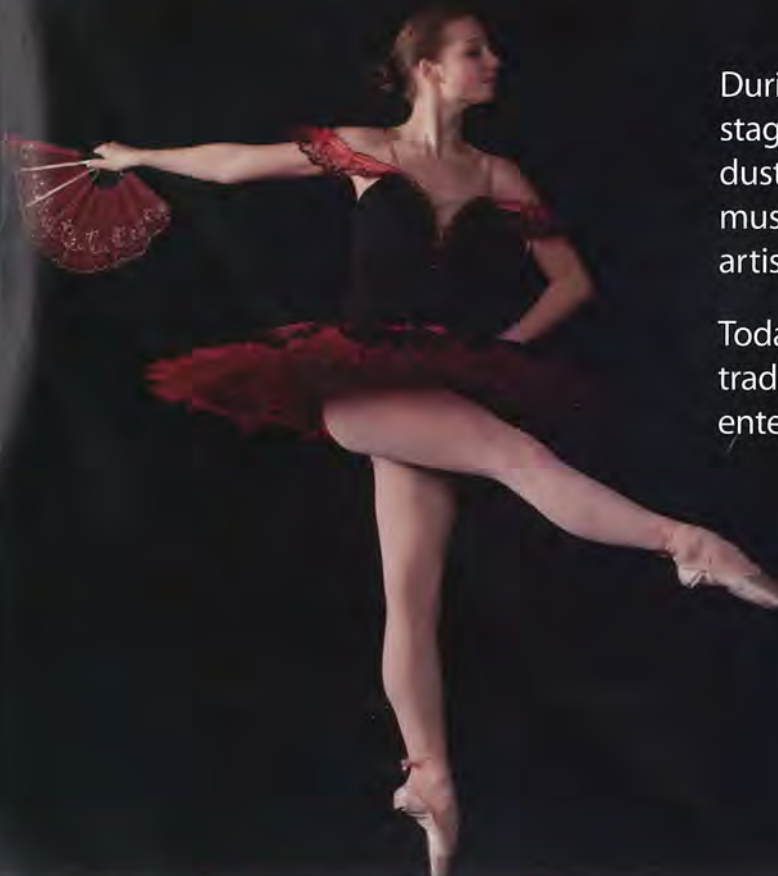
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